...VEL
...ure
...ies
...INT...
...he Off-F...
of Five Fabul...

LINCOLN CITY LIBRARIES
3 3045 01629 1169

Sandra Bernhard's Revenge • Kirn on Updike

R PC

OCTOBER 19, 1998

NEW YORK®

This month, the city will kill 3,000 pets.

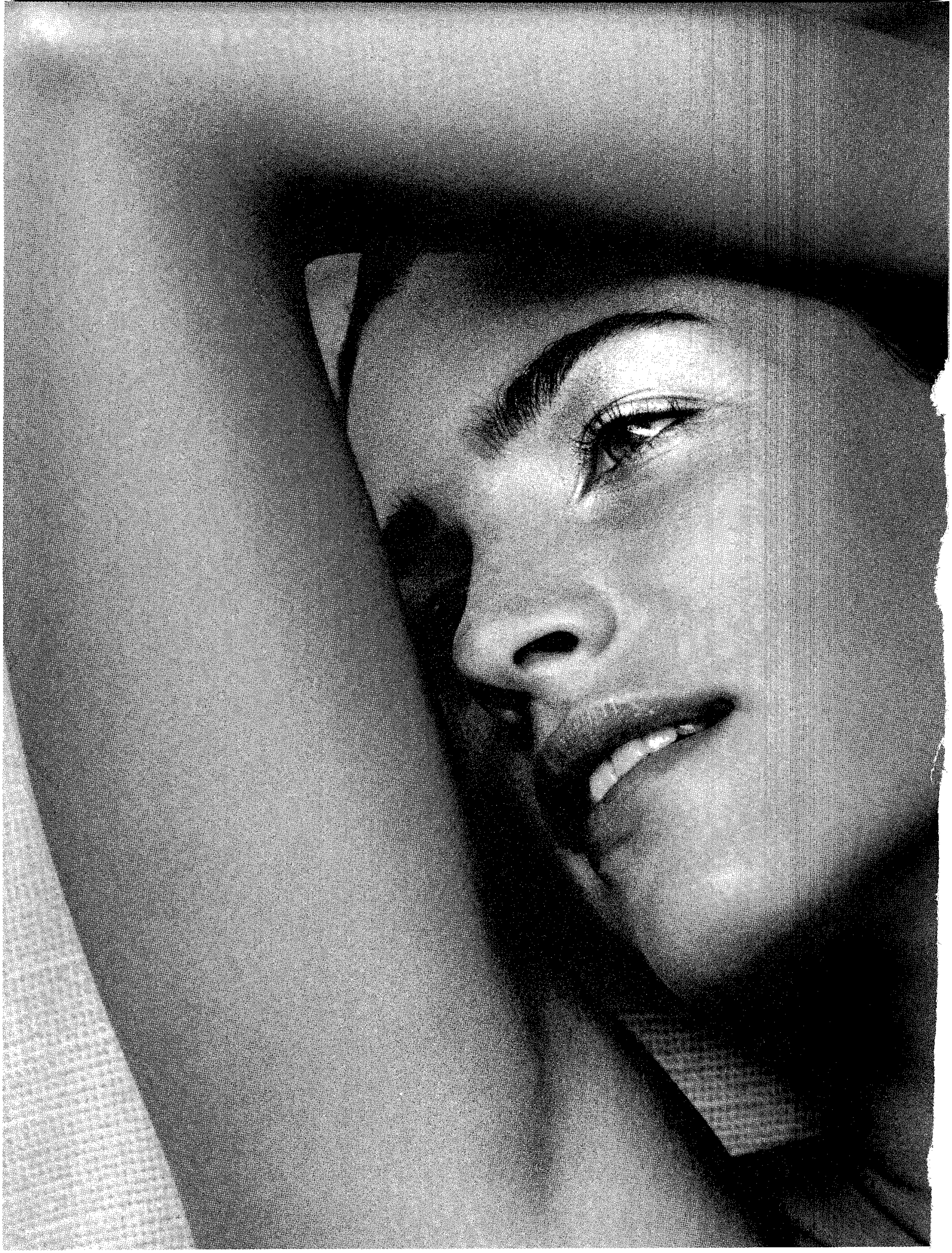
OCT 17 1998

We've cut crime. We've fixed up the parks. So why does a city rich with animal lovers have one of the poorest shelter systems in the country?

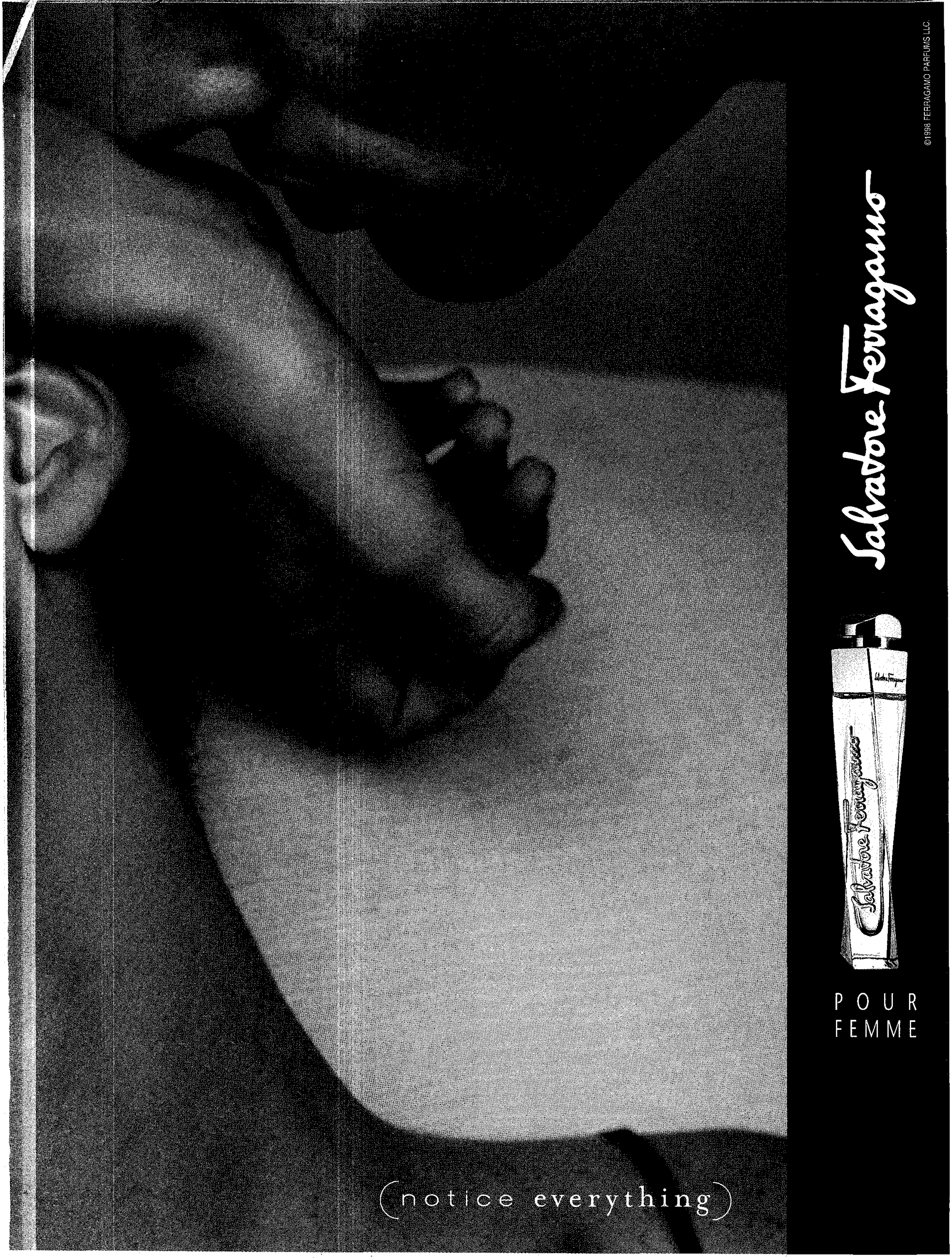
BY ELIZABETH HESS

#BXBHFCL******* 5-DIGIT 68508
#0136LLREF92 7#590832 46
LINCOLN CITY LIB MAY 31 99
REFERENCE DEPT FFFM
136 S 14TH ST #0077
LINCOLN NE 68508-1801

newyorkmag.com



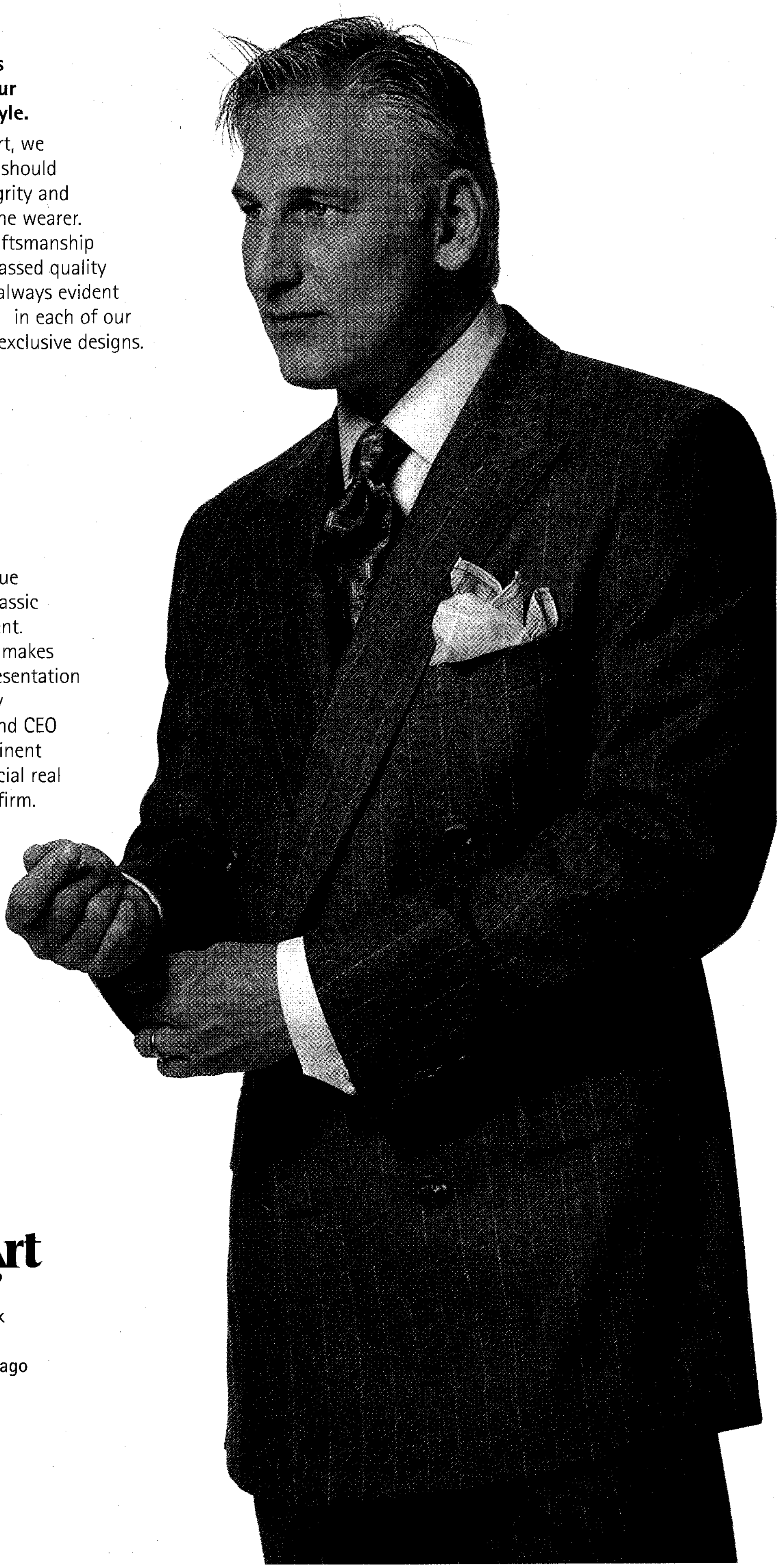
Available at Salvatore Ferragamo boutiques, Saks Fifth Avenue.


©1998 FERRAGAMO PARFUMS LLC.
Salvatore Ferragamo
Salvatore Ferragamo
POUR
FEMME
(notice everything)

A suit that meets our highest standards and confirms your own personal style.

At Paul Stuart, we believe clothing should reflect the integrity and intelligence of the wearer. Superior craftsmanship and unsurpassed quality are always evident in each of our exclusive designs.

For instance, this distinguished double-breasted grey flannel suit with bead stripes. Impeccably tailored in Canada from the finest 120's English wool and cashmere, it perfectly exemplifies our unique interpretation of classic sartorial refinement. Which is why it makes the perfect presentation for this savvy President and CEO of a prominent commercial real estate firm.



Paul Stuart

Madison & 45th **New York**
212/ 682 0320

875 N Michigan Ave. **Chicago**
312/ 640 2650

800/ 678 8278

To receive a copy
of our Fall Catalogue
call 800/ 361 5446

Contents Oct. 19, 1998

> *"The animals still aren't being sterilized. There is no education program, no fund-raising, and no effort is made to adopt out animals. All they do is kill them."*
>
> CITY COUNCIL MEMBER KATHRYN FREED, PAGE 26

26 Gimme Shelter

By Elizabeth Hess

Seven days a week, the Center for Animal Care and Control offers a fantastic array of pets available for adoption to a city largely unaware of its existence. Most of these animals—some 40,000 annually—will be killed within 48 horrific hours of arriving. There's virtually no fund-raising or publicity, and the volunteer program has been slashed. Why isn't this a cause célèbre among New York's legions of animal lovers?

34 Grin and Bare It

By Jonathan Van Meter

Sandra Bernhard, toting a tot of her own, is back. Back, on Broadway, with a revamped version of her hit monologue "I'm Still Here . . . Damn It!" Back mouthing off about celebrity culture's sacred cows. Courtney, Mariah, Madonna—is no one safe?

41 Cold Comforts

We sing the praises of contrarian winter travel: five cities that yield their subtlest pleasures to the savvy off-peak visitor. Gael Greene on the sulky mists in Venice's narrow streets. Francine du Plessix Gray on Paris's introspective season. Peter Carey on symphonies and surfboards in Sydney. William Boyd on London's chilly charms and welcoming pubs. And Patt Morrison on L.A.'s sunglassed Santas.

Gotham

13 The Real World: The Boat; Vallone gets religion; abduction-as-seduction

18 Gotham Style

PETA-friendly furs; advertising's new territory; Big Bird's new bag

Departments

20 The City Politic

Michael Tomasky

In this year's close elections, voter turnout isn't the big thing. It's the *only* thing.

22 The Bottom Line

James Surowiecki

Why are the noncyclicals—the Dow's sure things—going down?

24 The Cutting Edge

Michael Gross

Isaac Mizrahi's house of fashion was a house of cards—and the industry wasn't giving away the secret

77 The Insatiable Critic

Gael Greene

La Fourchette's sophisticated menu ought to tempt Le Cirque–lovers to the Far East (Side)

Marketplace

52 Best Bets

Corky Pollan

Showstopping doorstops; eye charts of all nations

54 Sales & Bargains

Ondine Cohane

Light up your life, sleep with your baby, or just bag it

The Arts

71 Movies

David Denby

Misery loves company—but fails to find it—in *Happiness*

73 Books

Walter Kirn

John Updike takes a breather with a *very* light Bech satire

75 Theater

John Simon

British choreographer Matthew Bourne ravishes *Swan Lake*

76 Classical Music

Peter G. Davis

Opera's Energizer Bunny, Plácido Domingo, is showing signs of age

Cue

79 A war journalist's novel; Beth Henley's *Marriage;* pastries to go

Misc.

Letters 6
Intelligencer *by Beth Landman Keil and Deborah Mitchell* 9
***New York* Competition** *by Mary Ann Madden* 122
***Guardian* Crossword** 124
'Cue' Crossword *by Maura B. Jacobson* 124
Classified 111
Strictly Personals 119

Visit newyorkmag.com

Now online: story archives, plus Web exclusives including "Vanessa Takes Manhattan" (our daily event pick), "Stephanie's Surf Report" (our daily Website pick), "Cheap Thrills" (our daily deal), "First Words" for bibliophiles, and more.

Photographs: top to bottom, David Barry (2); Eika Aoshima; Brian Smith.

OCT. 19, 1998—VOL. 31, NO. 40. Periodicals postage paid at New York, New York, and additional mailing offices. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the last week of June and the first week of July and the last two weeks of December) by PRIMEDIA Magazine Corporation, 444 Madison Avenue, New York, New York 10022-6999. Editorial and business offices: 212-508-0700. **POSTMASTER:** Send address changes to *New York*, Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $42. **For subscription assistance, write Joseph Oliver, *New York* Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749.** Printed in the U.S.A.

Cover: Photograph by David Barry.

Henri Bendel Presents
Bobbi Brown

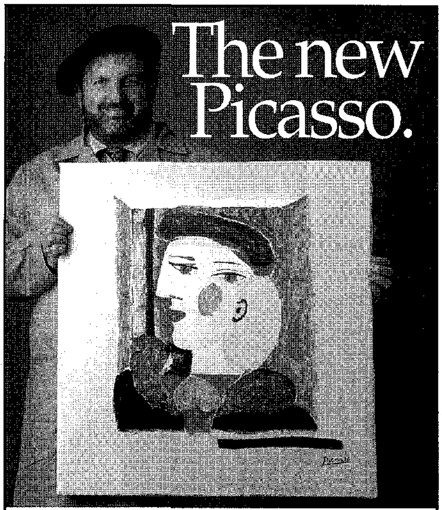
Join celebrated beauty expert Bobbi Brown and her team as they demonstrate the newest color trends and teach you to recreate the latest looks from the runways. Known for her fresh, sophisticated looks and natural, modern style, Bobbi works with top models and celebrities and creates the runway looks for leading fashion designers.

Meet Bobbi Brown Thursday, October 22 for a one-on-one consultation, followed by a makeup application with Bobbi's team.

Meet National Makeup Director Curtis Phelps October 23-24. Meet Regional Makeup Artist Jillian Veran October 21-22. Bobbi's team will be on hand October 18-24. To book your appointment, call 212.373.6329.

712 Fifth Avenue, New York

HENRI BENDEL
NEW YORK


The new Picasso.

You are invited to attend the exclusive New York opening of the Pablo Picasso collection of decorator fabrics. Richard Harary, master of the fine art of reupholstery, slipcovers, draperies–the whole 9 yards–will be on hand to sign estimates.

IN-STOCK FABRICS: 50% OFF

Richard's
INTERIOR DESIGN
1390 Lexington Ave. (92nd St.)
1-888-332-6767
www.richardsinteriordesign.com
Sale ends 10/31. Special consideration to the trade.

THE WORLD'S LARGEST FAIR OF VINTAGE POSTERS

THE INTERNATIONAL VINTAGE POSTER FAIR

New York
METROPOLITAN PAVILION
110 W 19TH STREET NYC 10011

October 23, 24 & 25

FRIDAY PREVIEW: 5-9 $30
SATURDAY: 10-7 $10
SUNDAY: 10-5 $10

FOR MORE INFORMATION
TEL: 212 206 0499
http://www.posterfair.com

NEW YORK

EDITOR-IN-CHIEF
Caroline Miller

MANAGING EDITOR
Sarah Jewler
EXECUTIVE EDITOR
John Homans

DESIGN DIRECTOR
Mark Michaelson

PHOTOGRAPHY DIRECTOR
Margery Goldberg

FASHION DIRECTOR
Sally Singer

FEATURES EDITORS
Phoebe Eaton, Jeremy Gerard, Mark Horowitz
George Kalogerakis, Maer Roshan

SENIOR EDITORS
Ariel Kaminer, Hugo Lindgren, Matthew Weingarden

CONTRIBUTING EDITORS
Susan Brenna, Lily Burana, Nina Burleigh, Rene Chun
Peter G. Davis, David Denby, Alan Deutschman
Simon Dumenco, Nikki Finke (West Coast Editor)
Katherine Eban Finkelstein, David France
Samuel G. Freedman, Ralph Gardner Jr., Gael Greene
Michael Gross, Peter Hellman, Tony Hendra
Craig Horowitz, Karrie Jacobs, Mark Jacobson
Maura B. Jacobson, Peter Kaminsky
James Kaplan, Beth Landman Keil, Walter Kirn
Andrew Kirtzman, Eric Konigsberg, John Leonard
John Lombardi, Mary Ann Madden, Deborah Mitchell
Hal Rubenstein, Nancy Jo Sales, John Simon
Christopher Smith, Mark Stevens, James Surowiecki
Tobi Tobias, Michael Tomasky, Alex Williams, Michael Wolff

CULINARY EDITOR
Gillian Duffy
BEST BETS EDITOR
Corky Pollan

INTERIOR DESIGN EDITOR: Wendy Goodman

PRODUCER, SPECIAL PROJECTS
Jordan Schaps

SALES & BARGAINS EDITOR: Ondine Cohane
FASHION EDITOR: Elizabeth Shepherd

STAFF WRITERS
Sarah Bernard, Barbara Ensor, Patricia Falvo
Vanessa Grigoriadis, Alexandra Lange, Edith Newhall
Robin Raisfeld, Jennifer Senior, Ethan Smith

ASSISTANT MANAGING EDITOR
Robert Patronite

ASSOCIATE EDITOR
Christopher Bonanos

ASSISTANT EDITORS
Ariel Levy, Claire Perrault, Michael Steele, Clay Thurmond

REPORTERS
Maura Egan, Sam Grobart, Hunter Kennedy

EDITORIAL ASSISTANTS
Laura Georgio, Logan Hill, Brett Kelly, Nicholas Meyer
FASHION ASSISTANT: Lynn Levoy

ART DIRECTOR: Michael Picón
ART PRODUCTION DIRECTOR: Eugene R. Tooman
PICTURE EDITOR: Maisie Todd
ASSOCIATE ART DIRECTOR: Michele Parrella
ASSISTANT ART DIRECTOR: Anton Ioukhnovets
DESIGNER: Cara Dubroff
PHOTO RESEARCHER: Cornelia Jackson
ART DEPARTMENT MANAGER: Ruth Silbert
ART STAFF: Steven Davis, Gerald Echevarria
Anthony Funaro, Petros Petrou
COLOR PRE-PRESS MANAGER: Alejandro Gomez

INFORMATION SYSTEMS DIRECTOR: Daniel J. Smith
DESKTOP SYSTEMS ANALYST: Patrick Cullen

PRODUCTION DIRECTOR: James B. Reffler
ASSOCIATE PRODUCTION DIRECTOR: Robert P. Wilkey
PRODUCTION MANAGER: Joel H. Bernardo
PRODUCTION COORDINATOR: Jason M. Sussman
EDIT/PRODUCTION CLOSE COORDINATOR: Mia H. Tran

newyorkmag.com
EDITORIAL DIRECTOR: Simon Dumenco
ASSOCIATE PRODUCER: Stephanie Saulmon
ASSISTANT PRODUCER: Angie Maximo

The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Best Bids, Between the Lines, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, The National Interest, New York, New York Intelligencer, New York Journal, The Passionate Shopper, The Sporting Life, The Underground Gourmet, and The Urban Strategist. **Copyright © 1998 by PRIMEDIA Inc. All rights reserved.** All requests for permissions and reprints must be made in writing to Reprint Management Services, 147 West Airport Road, P.O. Box 5363, Lancaster, PA 17606-5363; reproduction without permission is strictly prohibited. *New York* Magazine is not responsible for the return or loss of unsolicited manuscripts. Any submission of a manuscript must be accompanied by an SASE. Officers of PRIMEDIA Inc.: William F. Reilly, Chairman and CEO; Charles G. McCurdy, President; Beverly C. Chell, Vice-Chairman and General Counsel.

NEW YORK

PUBLISHER
Amy R. Churgin
ASSOCIATE PUBLISHER
Alan Katz
BUSINESS DIRECTOR: Betsy Cronen
ADVERTISING MANAGER: Ginger Sutton
RETAIL MANAGER: Stefanie Feidelson
SALES REPRESENTATIVES
Shari Beeber, Jennifer Fishman, Hollis Fuller
Jana Hollingshead, Kira Krieger, S. Nina Leone
Caryn Ormsten, Claudia Ryan
Susan Sagan, Ron Stern, Leslie Weiss
ASSISTANT TO THE PUBLISHER: Debra M. Brown
SALES ASSISTANTS: Aimee Barnett, Alicia Cooke
Christina Dimas, Melissa Fox, Sharon Graber
Lainie Spierer, Alexandra Wolfe
MIDWEST MANAGER: Sasha Mayoras, 312-616-1895
DETROIT: Traci Lorio, 248-353-2537
CALIFORNIA: SD Media, 310-264-7575
SOUTHEAST: Robert H. Stites, 770-491-1419
FRANCE/UK: S & R Media, 011-33-1-47-61-08-26
CANADA: Media Services International, 905-238-9228
ITALY: Studio Villa, 011-39-2-31-16-62
HONG KONG: Pacific Asia Media, 011-852-834-6128
ADVERTISING SYSTEMS MANAGER: Sharon Y. Quinn
COORDINATORS: Kathy Ferguson, Aimee Melenciano
CREATIVE SERVICES DIRECTOR
Beverly Hood Allen
PROMOTION DIRECTOR: Michael D. Small
SPECIAL EVENTS DIRECTOR: Gerry Napoli
SPECIAL SECTIONS: Christy Casamassima
MERCHANDISING: Tasha J. Cook, Jerry Farrell
PRODUCTION: Heather J. Karp
ART DIRECTOR: Ilene Segal
SENIOR DESIGNER: Robyn Lash
DESIGNER: Rachel Meltzer
ASSISTANTS: Mary Ambrosavage, Stefanie Shore
RESEARCH AND MARKET DEVELOPMENT DIRECTOR
Eileen P. Ronan
SENIOR RESEARCH ANALYST: Christine McKaba
RESEARCH ANALYST: Peter R. Chiacchiaro
INFORMATION SERVICES DIRECTOR: Valerie Taylor
VICE-PRESIDENT, GROUP CLASSIFIED DIRECTOR
Nancy J. Fedder
CLASSIFIED MANAGER: Teresa Taylor
SALES AND MARKETING MANAGER: John Miceli
PRODUCTION MANAGER: Manuel Gomes
PRODUCTION ASSISTANT: Sarah Seroussi
SALES REPRESENTATIVES: Mark Bristow
Theresa Bunce, Kendra Callahan, Tim Hyde
Wendy Pusey, Melinda Richter, Alexandra Singerman
STAFF: Denise Fowler, Heather Schultz, Greta Turken
DIRECTOR, RENEWALS: Joyce Swingle
DIRECTOR, PLANNING: Diana DeFrate
ASSOCIATE DIRECTOR, PLANNING: Anne Loganbuhl
DIRECTOR, FULFILLMENT: Holly Panfilio
DIRECTOR, SINGLE COPY SALES: David G. Algire
GROUP CONTROLLER
Clio D. Alexiades
CONTROLLER: Deborah L. Sheffey, CPA
ASSISTANT CONTROLLER: Howard Zarabet
MANAGER OF SPECIAL PROJECTS: Carmine Tiero
STAFF ACCOUNTANT: Pranita Sarabjit
A.P. SUPERVISOR: Kathleen Marney
COLLECTIONS MANAGER: Susan Haridas
STAFF: Maribel Lopez
OFFICE SERVICES MANAGER
Mary Ann McCarthy
STAFF: Esther Gillyard, Priscilla Hood
Joseph Markfelder, Sarah Wigfall
PRIMEDIA INC.
CHAIRMAN AND CEO: William F. Reilly
PRESIDENT: Charles G. McCurdy
VICE-CHAIRMAN AND GENERAL COUNSEL: Beverly C. Chell
PRIMEDIA MAGAZINE GROUP
PRESIDENT: David Tanzer
SENIOR VICE-PRESIDENT, MARKETING
AND DEVELOPMENT: Daniel R. McCarthy
VICE-PRESIDENT AND CFO: Debra Chirichella
VICE-PRESIDENT, SYSTEMS: Robert M. Cummings
VICE-PRESIDENT, MANUFACTURING: Edward J. Egan
VICE-PRESIDENT, HUMAN RESOURCES: Susan Mauceri
VICE-PRESIDENT, SINGLE COPY SALES: Mark A. Peterson
PRIMEDIA CONSUMER MAGAZINES
EXECUTIVE VICE-PRESIDENT AND PRESIDENT, ADVERTISING
AND MARKETING: Janice Grossman
SENIOR VICE-PRESIDENT AND CFO: Linda C. Jenkins
VICE-PRESIDENT, CONSUMER MARKETING AND
CIRCULATION PLANNING: William I. Barber
VICE-PRESIDENT, GROUP SALES: Nan L. Elmore

Rockport

Classical. Stylish. Relaxed. Affordable.
Did we lose you on that last one?

We've taken all the best parts of a classic and put them into the Downtown Transfers Collection. Casual styling, solid comfort and the most classic feature of all, affordability. For more information call 1-800-ROCKPORT (762-5767) or visit www.rockport.com

be comfortable. uncompromise.™ start with your feet.

Rockport, 160 Columbus Ave. between 67th & 68th Streets, N.Y.C. (212) 579-1301

BOSTON KING OF PRUSSIA SAN FRANCISCO

©1998 The Rockport Company, Inc. All Rights Reserved. ROCKPORT is a registered trademark and UNCOMPROMISE is a trademark of The Rockport Company, Inc. **Style Shown: Men's Downtown Transfers**

Topic A

A creative reenactment? Impeachment in January? There's no escape from well-meaning, and well-reasoned, critiques of the Starr-Clinton contretemps.

MICHAEL WOLFF CLAIMS THAT "WE shouldn't be so surprised that [Clinton] has the same kind of sex as everyone else" ["Media: Something About Bill," September 28]. But does he? I doubt that Bill Clinton is having the same kind of sex as Bob Barr, Trent Lott, or Kenneth Starr. And therein lies the rub. Had Clinton's encounters with Monica Lewinsky consisted of ten episodes of missionary-position intercourse, Congress would have slapped his wrist, and the whole event would be in our collective rearview mirror by now. Clinton's conservative critics cannot, however, tolerate such "unnatural" acts as oral sex or alcove sex, and they most certainly cannot even fathom cigar sex or Altoid sex. Clinton's critics are suffering from POTUS envy.

Russell Marlow
MANHATTAN

THE MEDIA LOVE SEX SCANDALS. EVERY publication and every network presents its own version of events. We grimace in indignation, but the truth of the matter is: We love this media monster. All this righteous indignation makes me want to run out and vote for the first *Democrat* whose name appears on the ballots in November.

Marina Bograd
RICHBORO, PENN.

FOR SOME REASON, PRESIDENT CLINTON seems reluctant to elaborate in full detail his sexual activities with Monica Lewinsky. We do know that some kind of activity went on, and we the public are panting to learn all the details. To really clear this matter up, I suggest that President Clinton and Miss Lewinsky reenact their encounters for the video cameras. We could then watch them on TV every evening until we are satisfied that we know the truth. If President Clinton and Miss Lewinsky refuse to cooperate, I would hope that the interested public would accept the performances of stand-ins. Kenneth could be the Starr, and for Linda, what a Tripp that would be.

Jack Labow
BARNEGAT LIGHT, N.J.

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, or sent via e-mail to NYLetters@aol.com. Please include a daytime phone number.*

IF THE CHRISTIAN COALITION, THE MORAL Majority, and other self-styled "Christian" groups are so opposed to sex on television, why didn't they protest the sexually explicit tapes presented by Kenneth Starr on national TV? Who is more immoral, a president who commits adultery and lies to conceal it or a Speaker of the House who leaves his wife, just after she has surgery for cancer, for another woman? If Clinton could have stopped the $40 million–plus orgy of shame and embarrassment this country is going through eight months ago by "only telling the truth," isn't the flip side even more compelling? Since the Republicans knew in January that all they had or would have on the president was adultery and lying about it under oath, couldn't they have stopped then and presented what they had to the House Judiciary Committee? If we follow the Republicans' agenda, we will trash our Constitution and convert our nation into the kind of third-world country that changes leaders every time they do something a sanctimonious minority chooses not to approve.

Earl Barrison
MANHATTAN

IF CLINTON LIED ABOUT ILLEGALLY RAISING money for the contras; if he lied about something that could actually put American lives in jeopardy; or if he, like Newt Gingrich, was found guilty of a real crime, the public would want to impeach him. But because he lied about having an extramarital affair, we, the people, do not want to impeach him. Clinton's typical, although not virtuous, response should not subject him to severe punishment and does not elevate his offense to "treason, bribery, or other high crimes and misdemeanors." If the authors of our Constitution had wanted perjury about sex to be impeachable, they would have listed it as a "specific" high crime and misdemeanor. All those who sit in judgment of Clinton's morality have done it themselves or have a friend who has done the same thing. If they don't, then they don't have many friends.

Deborah Romero
MANHATTAN

Critical Eyes

REGARDING JOHN LEONARD'S "BLACK Flight"—enough of condescending white disdain for white people ["Television," September 14]. (I presume Mr. Leonard is white.) Urban pathologies include crime and crumbling schools when middle-class blacks flee the inner cities, but when white people do the same, it's considered white flight from black people. The decline of big cities is multicausal. We need to add to the conversation about race in this country the effects of the deplorable poverty of urban blacks who migrated from the South after World War II. Branding the white middle class racist will not solve racial discord.

John T. Moran
JACKSON HEIGHTS, N.Y.

Fear of Flying

WE WERE PLEASED TO READ THAT THE POlice and Parks Departments have finally done something about the distracting and dangerous kite-flying alongside the Belt Parkway near Dyker Heights in Brooklyn ["Gotham: No-Fly Zone," by Degen Pener, September 28]. As longtime Brooklyn residents, we can't remember a sunny weekend afternoon on that stretch of the Belt Parkway that was not spent in traffic as motorists slowed to a crawl to point and gawk. We have witnessed a great number of traffic-causing fender-benders that result from the distraction. With a suitable park almost directly across from the famed kite-flying area, it is ridiculous that these fun-loving kite enthusiasts are outraged. People driving on the overcrowded Belt Parkway have enough to be aware of, with other drivers tailgating them and not signaling when changing lanes, without having to worry about the sudden brake lights from a car slowing to get a better view of a kite.

Anthony Vitale
Cheryl Danto-Scanlan
BROOKLYN

it's all about

dkny

classic yet
contemporary.
carrying it all off.
with style.

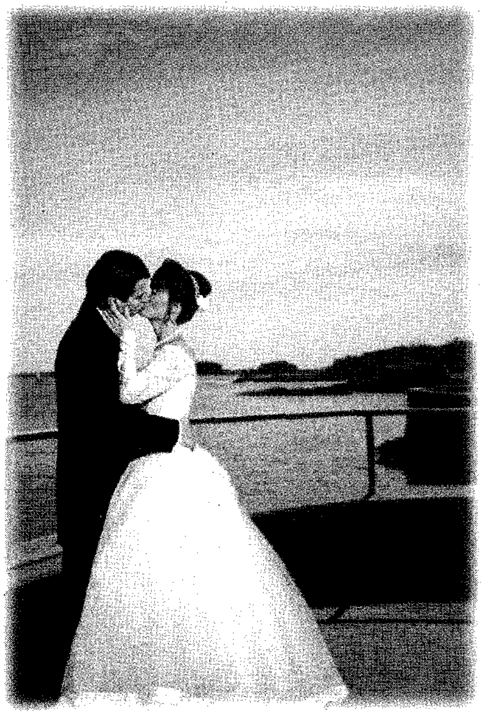
New classic leathers in black
accented with gunmetal gray
hardware. Collection $98-$195.
Shown: tote $195

macy's

Macy's By Appointment Call Linda Lee and her Personal Shoppers for details: 1-800-343-0121.

A Very Special Place...

Where All Your Dreams Come True



Introducing the elegant new Glen Island Harbour Club, a very special place dedicated to making all your wedding dreams come true. Once the location of Glen Island Casino, known as the "swing palace" where Glenn Miller and Tommy Dorsey captivated the hearts of America, now completely transformed into the most spectacular location in the New York area.

Imagine making a grand entrance across a drawbridge and through lush park grounds to an exclusive island setting with spectacular water views. The lobby welcomes you with a roaring fireplace, traditional library and elegant brass-railed staircase. Gently breaking waves and a breathtaking sunset surround the storybook chapel. The party begins when you join your guests in the magnificent ballroom for a first-class meal prepared especially for you.

Call now to set up an appointment to see a very special place. The Glen Island Harbour Club ... where all your dreams come true. 914-636-6500

10 min. from Connecticut
4 min. from I-95 or Hutchinson Parkway
15 min. from Manhattan
10 min. from Whitestone Bridge
10 min. from Throgs Neck Bridge

Glen Island
♦ Harbour Club ♦

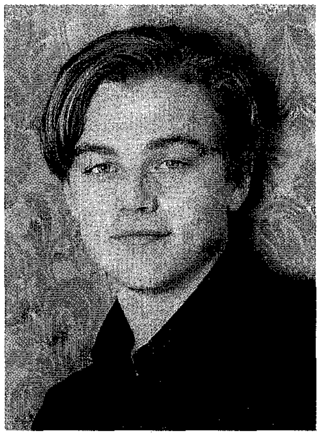
Glen Island Park, New Rochelle, NY 914-636-6500

BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

LEO & MARKY'S PRIVATE BOOGIE NIGHT

Leonardo DiCaprio may be taking this King of the World stuff too far. Last weekend, he and **Mark Wahlberg** were at Veruka just before closing when they decided they had had about enough of the other patrons. So Veruka co-owner **Noel Ashman** booted out everyone except for about ten women and a few male friends. "It was unbelievable," recounts one observer. "They stood by the door, pointed to certain girls, and said, 'Stay.' Some of them left the guys they were with right on the spot. Noel wasn't even allowed to have any of his guy friends stay." Wahlberg, along with P.R. pal **Samantha Stein** (daughter of music mogul **Seymour**), took over bartending duties, and the private club raged until 7 A.M. According to one insider, Wahlberg vowed he was just having fun, not looking to score. "He said, 'I'm a serious actor now. I can't behave like that anymore.' " And the irony was, Mark and Leo both went home alone.



Leonardo DiCaprio: Private dancer

WILL THE REAL BOSS PLEASE STAND UP?

George Steinbrenner isn't afraid of fanning rumors. As the Yankees won their playoff game last Tuesday, the Boss played host to several Dolans in his private box. Cablevision chairman **Charles Dolan** was there, along with his wife, **Helen**, and son (and Cablevision CEO) **James Dolan**. Since the New York *Post* broke the news last month that "the Yankees could have new owners by the end of the World Series," monitoring the exact status of the talks between Steinbrenner and the Dolans has become a favorite pastime around town. One well-connected source insists that "lawyers are crossing the *t*'s and dotting the *i*'s" right now on a deal that will allow Steinbrenner to continue to have a role with the Yankees (but not the Knicks or the Rangers) for around $500 million. Other insiders caution that while talks are ongoing, no final deals have yet been struck. Cablevision's official line: "As we have said in the past, Cablevision maintains an active interest in the future of our relationship with the Yankees, and we talk with Mr. Steinbrenner all the time." Beyond that, they won't "comment on rumors." Stay tuned.

George Steinbrenner: A Series offer

BULLISH ON BELLINIS

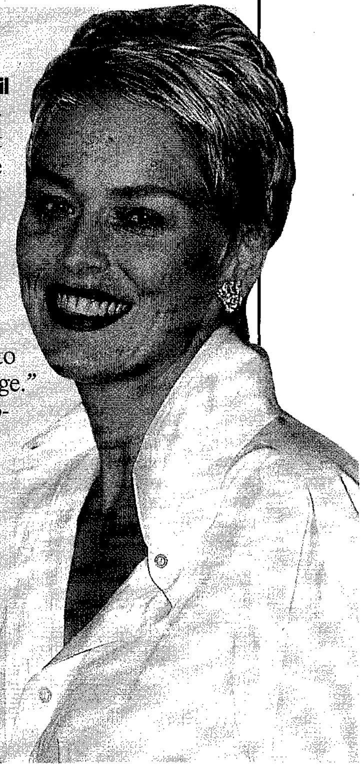
The **Ciprianis** are forging ahead with their plans to make the financial district a cash cow. With the hotel on Wall Street not yet open, they are already in negotiation to purchase a second building on Wall Street. Plans include a garage, a movie theater, and a supermarket, above which will be hotel rooms, time-share housing, and apartments. "We really want to cultivate this area as a neighborhood, not just a financial district," says **Louis Rose**, managing director of Cipriani Wall Street. Given the stock market's turmoil, that might be the best use for it.

SCHUMER: VICTIM OF MCCARTHYISM?

Not everyone has picked sides in the hotly contested battle between Senator **Alfonse**

STONE'S EFFORT BLACK(BOOK)LISTED

Now that she's married San Francisco *Examiner* executive editor **Phil Bronstein**, **Sharon Stone** is getting in touch with her literary side. Not surprisingly, the editors of *Black Book* eagerly agreed to publish her short story "Cat Food," but getting the piece from manuscript to magazine wasn't exactly trouble-free. Having agreed to publish the story "as is," *Black Book* senior editor **Anuj Desai** wasn't sure how to handle the typo-riddled draft that confronted him. After copy-editing the more glaring mistakes (without touching stylistic choices such as "violent quietude" and "the nauseating weave of his unborn ecstasy"), Desai faxed the corrected version to Stone's reps for approval; they never responded, so Desai had to publish the story errors and all. "When I actually had to reinsert all those mistakes," he says, "it was like bleeding all over the page." There is also the nagging detail that no one seems to know what the story is *about*. "Essentially, someone walks into a place and someone walks out," says Desai. "There are ideas in there that [Stone] either didn't articulate or didn't care to." Still, Desai is not entirely unhappy with the work. "Her story might not be the clearest," he says, "but there's an element of intrigue along with the element of confusion. I think it would make a cool short film." A spokesperson for Stone says that there were no errors of any kind: "It was supposed to be that."



Photographs: clockwise from top, Gaston/FSP/Gamma Liaison; Evan Agostini/Gamma Liaison; William Coupon/Gamma Liaison.

L.A.'S TWELVE-STITCH PROGRAM

Can the competitive bitchiness of the fashion industry be overcome by touchy-feely encounter groups and yoga posturing? Leave it to Los Angeles to make the attempt. Some of that city's hippest fashion designers, including **Trina Turk**, **Alicia Lawhon**, **Monah Li**, and 1997 California Rising Star Award winner **Eduardo Lucero**, have set aside their differences and formed the support group CLAD (Coalition of Los Angeles Designers), which meets monthly in their various studios. Designers sit on the floor in a circle, sharing, caring, and passing the chips. "Look, I don't want to blow my brains out over a dress, and talking to other designers makes me feel so much better," says Lawhon. The sessions cover topics ranging from fabric and yardage to stores that won't pay up. "They get together and say things like 'This collection was *very* difficult for me, personally,' " says one fashion insider. The designers involved seem to have different visions of what the group should accomplish. "I hope it will raise awareness about L.A. designers and help us to be taken more seriously," says L.A. designer of the moment Turk. But for Lawhon, it's a stop on the road to inner peace. "I'd really like it to be a place where we can have sharing and a safe place where we can do yoga and get together and support each other," she says. Just like Seventh Avenue.

Carolyn McCarthy:
Not a party girl

D'Amato and his Democratic challenger, **Charles Schumer**. Representative **Carolyn McCarthy** has yet to endorse her fellow Democrat—a failure that's being talked about by party apparatchiks who remember how much Schumer helped her in '96. Back then, Schumer lent her his longtime aide (and current campaign manager) **Josh Isay** for a few weeks. But when the senior congressman asked for her endorsement this year, he got only her policy statement against endorsements. Her chief of staff, **Beneva Schulte**, explained that the congresswoman "always looks at the issues" instead of at "people's endorsements." Of course, Schumer shares her prime issue—gun control. Credit over drafting legislation on that issue has caused friction between them, according to the Washington *Post*. "I'm appalled," says one Democratic insider not on Schumer's payroll. "She never had a problem asking Schumer and others for support and endorsements." Schumer, however, is keeping his powder dry. "Carolyn McCarthy's position is not to endorse in any race, and we respect that," says his spokesman, **Howard Wolfson**.

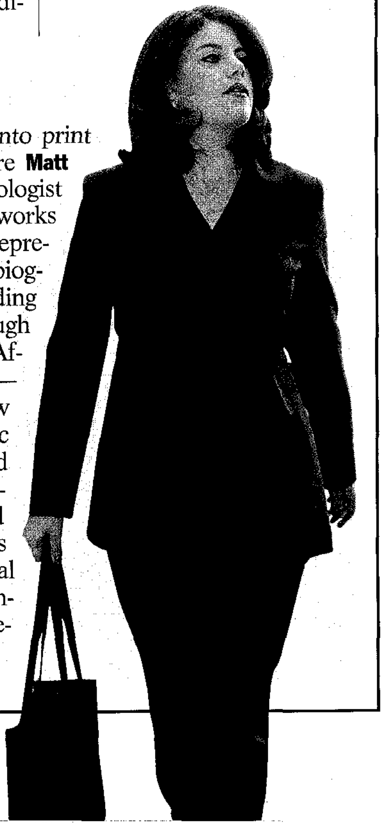
NASDAQ'S FASHIONABLE THEME PARK: Finance, fashion, and interactive fun, all under Condé Nast's falling roof. Next year, NASDAQ will be moving its MarketSite media center into the ground floor of the new Condé Nast Building at 4 Times Square. While the area will serve as the stock exchange's hub for TV stations, it will be no mere studio. A source says the center is being designed by **Edwin Schlossberg**, creator of Sony Plaza's "Wonderland Technology Lab" and husband of **Caroline Kennedy Schlossberg**. The project will include a "visitors' gallery" visible from the sidewalk, what one NASDAQ spokesman called "a multimedia kaleidoscope." Publicity-seeking and aggressive, the center will surely have stiff competition from the editors upstairs.

ANNIE'S SECOND ACT: Is it time to retire that old stereotype about Los Angeles airheads who don't read? This week, *Glue* put out its second issue, with *Details* founder **Annie Flanders** as the creative consultant. "It is not my magazine, but it is the magazine I dreamed of doing in Los Angeles for years," says Flanders.

NO HEROES AT THE WHITNEY: **Maxwell Anderson** really is ushering in a new age at the Whitney. He had only been at the helm of the museum for a week when he brought in Stanford-business-school professor **David Bradford** to lead seminars for the staff. Bradford, co-author of *Power Up: Transforming Organizations Through Shared Leadership*, met with groups of Whitneyites in the conference room for two days to teach them how to share. Bradford touts a "shared-responsibility system," which he calls "Post-Heroic Leadership." Staff members have since been seen carrying his book, proving the art world hasn't lost its taste for jargon.

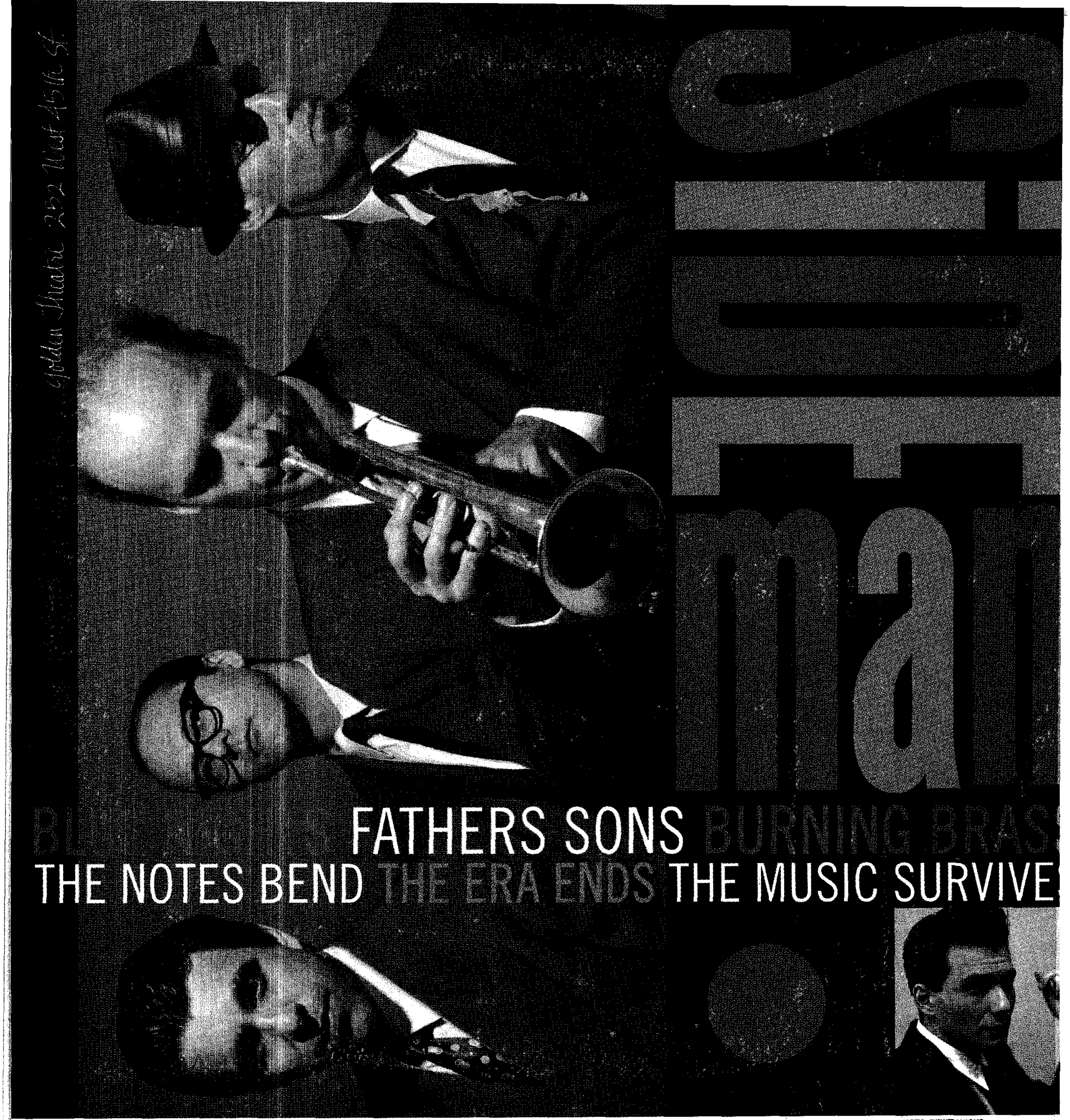
Additional reporting by Ian Spiegelman and Elana Zeide.

MONICA'S SHRINK MAKES HER DEAL



*Monica **Lewinsky**'s shrink will have an easier time getting into print* than her client will. Last November—two months before **Matt Drudge** ever typed *Monicagate*—Los Angeles–based psychologist **Irene Kassorla** found an agent in New York, **Alex Smithline**. He works for the agency run by **David Vigliano**, who just happened to represent Lewinsky's mother, **Marcia Lewis**, in her now-infamous biography *The Three Tenors*. But that's just a coincidence, according to Smithline, who says Kassorla was referred to him "through a publicist." Kassorla had two best-sellers in the eighties. "After that, she retreated into her own practice," says Smithline—until late last year, when she started working on two new books. One will be a memoir of her training with catatonic adults ("sort of like *Awakenings*," Smithline reports), and the other will be a women's self-help book. Kassorla was outed as Monica's shrink in the voluminous documents released by **Ken Starr**, but Smithline bristles at mention of his client's now-notorious patient. "We're working on a motivational book for women," he insists. "It has nothing to do with Monica." Though the two do seem to think alike. Kassorla's previous books were titled *Nice Girls Do* and *Go for It*.

marionettes by nicolas coppola. puppetworks inc. brooklyn, ny
abc
carpet
&home
broadway at e.19th street. manhattan. 212.473.3000
westbury, ny
delray beach, fl
www.abchome.com


Side man
FATHERS SONS BURNING BRAS
THE NOTES BEND THE ERA ENDS THE MUSIC SURVIVE

Golden Theatre 252 West 45th St.

PHOTO: DEWEY NICKS

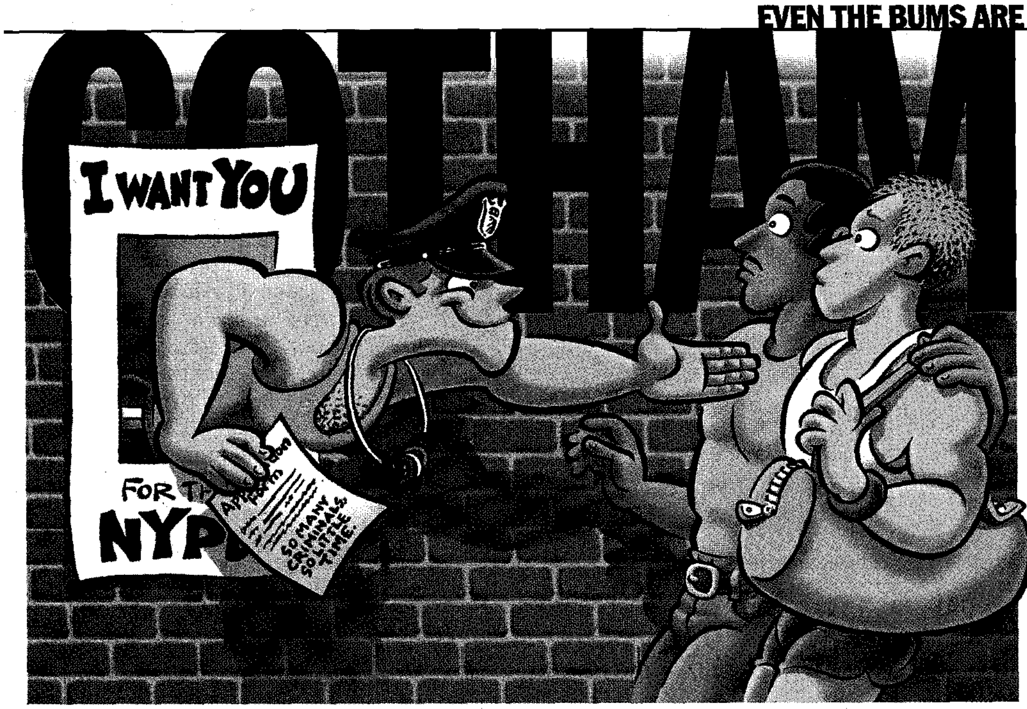
"AS JOYFUL AS THE BLUES."

THE NEW YORK TIMES

SIDE MAN A NEW PLAY BY WARREN LEIGHT WITH KEVIN GEER / WENDY MAKKENA / MICHAEL MASTI
CHRISTIAN SLATER / JOE TAYLOR / ANGELICA TORN / FRANK WOOD DIRECTED BY MICHAEL MAYI

PERFORMANCES RESUME OCT. 20TH GOLDEN THEATRE 252 W45TH S
CALL TELECHARGE NOW 212-239-6200/OUTSIDE METRO NY 800-432-725

GOTHAM



Out and About

Gay cops take to the streets with a surprising recruitment drive.

STANDING ON A CROWDed Chelsea sidewalk, Sergeant Edgar Rodriguez is stopping passersby who look gay. He's not there to hassle them, though. "Do you know anybody who wants to be a New York City police officer?" he asks, tailing one couple like a sidewalk evangelist. The men recoil. One asks the other, "Anybody you would trust to be a cop?" and they both laugh. Rodriguez delivers his pitch: "Find one friend and we can make the Police Department better." They take the application.

"Yes, yes, yes," says one buff young man in a muscle shirt. "I want to be a gay policeman in New York!"

"Do you have a green card?" Rodriguez asks, suspicious of the man's accent. "Sorry, not everyone can be a cop."

Nor does Rodriguez want just anyone. As president of the Gay Officers' Action League, he wants people who are queer and who are out. In one of the most unusual recruitment drives in the force's history, GOAL members have been working the streets in neighborhoods such as the West Village, Jackson Heights, and Park Slope, asking random gays, lesbians, and transsexuals to join the police force. If they're not interested, they're encouraged to get a friend to join instead. So far, GOAL has handed out 2,000 applications for the January 9 police exam (the filing deadline is October 16).

The officers conducting the drive say it's not just a matter of visibility. They believe that increasing their numbers will improve their job performance by helping them serve the gay community—which has complained of harassment during Mayor Giuliani's quality-of-life crackdown. In fact, the Gay & Lesbian Anti-Violence Project estimates 67 percent of gay crimes went unreported to police last year. "There's a distrust that cops will harass them further," says Chris Goeken, police advocate for the Gay & Lesbian Anti-Violence Project.

"The only way a cop understands the problems of a gay person being sexually harassed, robbed on dates, beaten in a domestic dispute," says GOAL recruiter Jason Bahrt, "is if he's gay or knows someone who's gay. Our goal is to basically change the face of the NYPD."

That's an ambitious depar-

(continued on page 14)

SUBPLOT

A Rhino Is a Rhino Is a Rhino

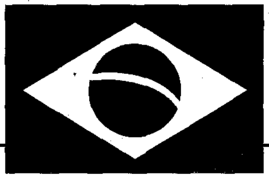
The Bronx Zoo celebrated the birth of its first male Indian rhinoceros eleven weeks ago. What's it called? Don't ask.

- There was considerable confusion about who got to name "the baby," now 400 pounds. First the Toronto Zoo, which owns the rhino's father, claimed patrilineal rights. Eventually the Canadians bowed out, but a host of procedural questions remained.
- The zoo has held contests to name baby animals, but rhinos have a special tradition. It all started twelve years ago, when the beast who later bore "the baby" was born and named after Ella Foshay, a trustee of the Wildlife Conservation Society. "She was a wonderful supporter," says curator James Doherty, "and this was a way of honoring her." Rhino Ella's daughter was also named for a trustee.
- Last week, Doherty decided that trustee Michael Cline was next in line for the nominal honor. "I hear [the rhino] is rambunctious and was leaping around," says Cline. Nevertheless, "Michael" gained 50 pounds in two weeks, on a diet of mother's milk. SARAH BERNARD

CAMEO

Blame It on Rio

WHEN THOSE HEDGE-FUND CREEPS IN GREENwich nearly blew up the world banking system last month, cooler-headed traders insisted it was all but a blip. *But after the elections in Brazil,* they warned, *that's when we'll know how bad it's really gonna get.* So now it's after the elections in Brazil, the incumbent Cardoso beat back the leftists, the International Monetary Fund prepared the long-awaited bailout deal, and *still* no one on Wall Street has any idea what's going on. Is it a disease—as one banker said, "a contagion sweeping through Latin America"? Or a war, in which the loan package was described as "a line in the sand"? Hope for the latter, since America's former battlegrounds have a tendency to become its favored tourist destinations, and right now it's springtime in the Southern Hemisphere. You'd better believe that dollar will get you far.



ustomer Service: gotham@primediamags.com

Gay Cops *continued from page 13*

ture from GOAL's traditional mission. For sixteen years, the group (which has roughly 700 members locally) has focused on protecting gay cops from discrimination, pushing for fair promotions, and suing over harassment. The new street-corner effort is a bold first—born of necessity, members say, from the department's inertia.

Under the Dinkins administration, minority groups were encouraged to recruit in uniform during specified work hours. But the policy has since grown more restrictive, forbidding such uniformed, on-the-job recruiting. Those groups must now go through the department's official recruitment unit, which Rodriguez says isn't doing enough to attract lesbians and gays. Deputy Police Commissioner Marilyn Mode bristles at the criticism, saying, "There is no effort under way to keep [GOAL] out of anything. I hope they bring in as many people as they can."

While the department keeps no figures on sexual orientation, GOAL estimates 14 percent of city cops are queer. But many of them are still not out. "Especially in the higher ranks, it's not safe," says Rodriguez. "It can kill your career."

The biggest recruiting obstacle for GOAL may be the same bias that hinders the NYPD effort overall: a robust economy. "People join the force when the economy slows," says Rodriguez, after a few uninterested pedestrians stream by. As if to underscore that point, a blond man in a linen suit strolls up, looks at the placard Rodriguez has placed against a coffee shop, and laughs at the $29,500 starting salary.

"I'm making three times that," the man says. "You got to be kidding."

"What are you going to do when the market crashes?" asks Rodriguez. "Take the test. You never know where you'll be in five years. You can still join then."

"Unlimited sick leave?" the man asks, studying the handout more closely.

"Yeah," says Rodriguez. "You don't get that on Wall Street."

KEVIN GRAY

Artist Reid Stowe takes potential backers out for a Hudson River cruise.

ADVENTURE

The Hard Sail

Who wants a piece of 1,000 days at sea?

REID STOWE LIKES NOTHING better than to sail his homemade 70-foot schooner, *Anne,* out to the middle of the ocean, paint his body in rainbow colors, put on a dragon's mask, and dance wildly on the deck. But on a recent Hudson River outing, the 46-year-old artist–sea captain had no time for such a ritual. He was too busy pitching a business idea to a boatful of prospective investors. A party of 35, among them representatives of ad agencies, Internet start-ups, and promotional firms, had turned out to see if it's worth bankrolling his record-breaking attempt to spend 1,000 consecutive days at sea.

The whole thing will cost $500,000, Stowe estimates. He's already received $200,000 worth of goods and services from various donors, and hopes to raise the rest by having the adventure sponsored and Netcast on the Web. Assuming it all works out, Stowe will shove off from his West Side mooring early next year with his 26-year-old French girlfriend, Laurence Guillem, and stay out of sight of land again until their return almost three years later. If they succeed, they will shatter the record for the longest sea voyage (658 days, set in the 1980s by an Australian named Jon Sanders).

As far as the actual sailing goes, Stowe has spent most of his adult life preparing for the trip. At 19, he constructed his own 27-foot catamaran and sailed it across the Atlantic. Seven years later, he built *Anne* by hand at his family's South Carolina beach house, and then, in 1986, he sailed the vessel, with eight other artists, to Antarctica. They paid surprise visits to the scientists living there, and performed for them. "We wanted to bring an artistic vibration to a place where only science and tourists had been before," says Stowe.

After several years struggling as an artist in SoHo, Stowe wound up divorced and disheartened. So he sailed to La Rochelle, France, where he met Guillem. "I hadn't been with a woman in a long time," says Stowe. "So when I saw Laurence, I practically fell on my knees and begged her to come on board." She did, and within a month, Reid asked her to sail 1,000 days with him. Although not always enthusiastic about it, she agreed.

"I'm not that worried about going crazy," says Guillem. "But I'm going to bring some books about psychological problems and psychoanalysis."

They won't be taking much else. All electricity will come from wind generators, solar panels, and propeller-shaft generators. For food, the couple has a garden in the back of the boat that provides enough greenery for two big salads every day, and they'll catch their own fish and cook them in solar ovens. Big funnels will capture enough rain for all their fresh-water needs. Much of the route is already set: following the trade winds in figure-eight-like patterns, mostly around the Southern Hemisphere.

Reid considers the 1,000 days' voyage his first venture into performance art. Onboard cameras linked to satellites will allow Web surfers to peek into Reid and Laurence's private world, with advertisements decorating the border of the screen. Think of it as *The Truman Show* in reverse: Reid and Laurence sailing into the horizon, *hoping* everyone will watch them.

Leslie Smith, an IBM executive on board Saturday's cruise, says the trip "appears to be an interesting project for the 50-plus constituency that I am responsible for marketing to." Technical questions about equipment, as well as guidelines for what will and won't be shown, have yet to be fully explored.

Of course, for potential sponsors, the biggest issue is how many folks will want to watch a three-year voyage through the middle of nowhere. After all, aside from some practical lessons on nautical engineering and marine biology—not to mention the occasional spectacle of Reid dancing in a shamanic trance—how much is really going to happen out there on the open sea? What drama will keep people tuning back in for the day-to-day grind? Says NetReaction president Fred Sullivan: "We hope to build a loyal following that will check in just to see whether Reid or Laurence may have thrown each other overboard."

TED OEHMKE

Photograph by Evan Kafka

FIELD MEMO

Vallone in a Crowd

Veteran pol discovers life on the outside.

IT IS A DREARY SUNDAY MORNING in Brooklyn, and as a blur of abandoned buildings shoots past his car window, Peter Vallone rails about George Pataki. "I know the power of evil," the speaker of the City Council says. "People can turn into an ugly mob with the wrong leadership."

At Floyd Flake's church in Queens, reporters are filling up the pews to see Al D'Amato, but there's no fanfare over Vallone's appearances at five Brooklyn ministries. The Democratic candidate for governor has been deemed a lost cause, and like the soup-kitchen advocates who beg for attention outside his office at City Hall, he is learning to resent the powerful.

"You'll never notice Pataki with people," Vallone says. "They shelter him very carefully." Vallone describes an opponent seduced by big donors, a man who represents a threat to democracy. "Look at Fascism, the Nazis—they're looking for scapegoats all the time," he says. "You really need leadership that understands the power of good as well as the power of evil."

It's an inartful rant that would get a more competitive candidate into trouble. But Vallone, a soft-spoken man with a talent for consensus politics, is low on funds and trailing by 25 points, left with little to do but vent impotent rage at his opponent.

As it happens, he's found the perfect setting for it. A devout Roman Catholic from Astoria, he is seeking common cause this morning with Bedford-Stuyvesant's Baptists. At the Open Door Church of God in Christ, a storefront ministry where parishioners worship under a fluorescent red cross, Pastor Jerry Burns tells a half-empty room about his dreams of a new million-dollar church. A children's choir belts out a spiritual called "How Great I Am." By the time Vallone walks to the pulpit, the crowd is wound up.

"We took this country away from the very powerful and the very wealthy so that every child would have the opportunity to say, 'I can run for president. I can run for governor,' " he preaches. "And what's happened today is, they're taking it away from us." The audience chants *amen.* "They have all this money, all this power. But what they don't have is what you have here. You have the Great *I Am*!" The audience bursts into cheers. "If God is with you," he concludes, "it makes no difference who's against you."

Peter Vallone shakes hands at a parade.

Throughout the morning, City Hall's ultimate insider becomes the ultimate outsider. At the Wayside Baptist Church, where white-gloved ushers patrol vast aisles, Vallone is introduced as "our next governor," but his comments echo the pastor's. "The great Jewish prophet Micah asked, 'What does God require of us?' " he begins. "What the Lord requires of you is simply to do the right thing." Another chorus of *amen.*

Back in his car, Vallone pops Aleve pills for his bad back and insists he can win this race. "I'm getting a much better reception on the streets than the media credits me for," he says. "At least six out of ten people are telling me 'I won't vote for Pataki again.' " He quotes from memory the Psalm that inspired the values program he described at Wayside Baptist. "Truth and kindness shall meet / Justice and peace shall kiss / Truth shall spring out of the earth / And justice shall look down from Heaven." Outside his window, it's still raining.

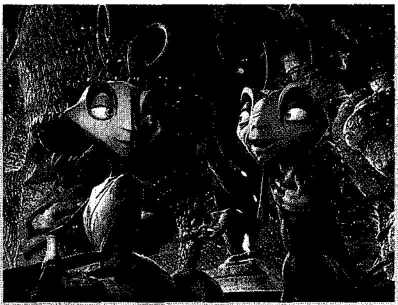
ANDREW KIRTZMAN

ENTERTAINMENT

Take Me, I'm Yours

EVER SINCE ROBERT DONAT, HANDCUFFED TO MADELEINE CARROLL IN *THE 39 STEPS*, URGED HIS coerced consort to "put your hand in my pocket and look as though you're in a hurry," filmmakers have been alive to the erotic and comedic aspects of bodily trespass. A flurry of films—including, most recently, the computer-animated *Antz*—have revived this old genre with this twist: Kidnapper is cast as malleable sap, and kidnappee as controlling vamp. This trope emerges as a wide-open signifier, readily adaptable to any number of erudite critical interpretations. So bone up on your favorite analysis now—or put this guide in your pocket, and sound as though you're in a graduate seminar.

JOSEPH O'NEILL



***Antz*: Kidnapping in progress.**

TITLE	PLOT SUMMARY	LOGIC OF SEDUCTION	HANDY THEORETICAL INTERPRETATION
A Life Less Ordinary	Spoiled brat engineers her own kidnapping by worthless sad sack in order to get attention.	None, except for the fact that she's Cameron Diaz and he's Ewan McGregor.	Semiotic analysis: The movie's underlying signifier—the bizarre plea "Please kidnap me"—is a true sign of our confused times.
Out of Sight	During jail break, incorrigible recidivist (George Clooney) abducts pouty U.S. Marshal (Jennifer Lopez).	Hilariously implausible: He hauls her into a trunk; she emerges fully in love.	Feminist "backlash" analysis: Shows a *nostalgie de la boue* on the part of overpowerful womankind for the submission of yesteryear.
Buffalo '66	Ex-con (Vincent Gallo) abducts tap dancer (Christina Ricci) to convince his parents he's married.	She overcomes his sexual repression by spending lots of nonverbal quality time.	Deconstructive analysis: Suggests inherent indeterminacy of words themselves makes abduction a better means of facilitating intimacy.
Antz	Worker ant (Woody Allen) kidnaps princess ant (Sharon Stone). Together they deliver colony from oppression.	Despite his lowly status and feeble physique, his wit and courage win her over.	Marxist analysis: Depicts a revolution, in which the oppressed class rises up and seizes control of the means of seduction.

otographs: top, Richard B. Levine; bottom, Dreamworks Pictures.

YELLOW JOURNALISM

BEHIND THE WHEEL WITH NEW YORK CABBIES

The One Percent Solution

Zenaida Rodriguez, a rare female cabbie, has been driving for eight years.

PATRICIA TAITZ, 40, A FORmer EMT who's been driving a cab for the past two years, pulls her yellow Chevy Caprice up to a light and dips into her pack of menthol Kools. "What used to happen is when people saw that I was a woman, they wouldn't get in the car. And what really pissed me off was that it was women who did that," she says. "I was very hurt by it. For a woman to say I can't drive . . ." She exhales and shakes her head. "Sometimes I'm too sensitive for this job."

In an age when so many professional gender barriers have fallen, women still account for less than one percent of the city's 45,000 licensed drivers. Some, like male driver Pentcho Rouynekov, chalk this skewed ratio up to nature. "It's biological," he says. "Women get exhausted very fast." Taxi commissioner Diane McGrath-McKechnie attributes it to the perception of danger: "It's a safe job. And the more we present it as a professional one, the more solid drivers we'll get, including women." Female cabbies themselves, however, have no easy explanation. "I can't figure it out," says Taitz. "I've seen woman street vendors, and that's a horrible job. At least I'm sitting down and I'm warm."

Zenaida Rodriguez, who's been a cabbie for eight years, thinks that women bring a lot to the job that men never could. Rodriguez drives the A.M. shift and provides newspapers and coffee to her passengers. "If they don't want the papers, I say, 'Well, Oprah's on the cover of *Vogue* this month—you want to see that?' " She also dispenses a fair amount of counseling. "I get women who say, 'Honey, I'm going to my lawyer's to get a divorce,' " she says with a laugh, "and I calm them down and they are very grateful."

Such niceties often translate into bigger tips. "People tip like crap, but I think I get tipped more than men," she says, adding that male drivers are courteous to her on the road. But in the garage, reports Anna Pellow, 60, who has been behind the wheel for 30 years, it can be a different story. "If they get mouthy, I get mouthy right back," she cracks. "I've already punched out three of them."

Things don't get much warmer than that when female drivers interact with one another. "It used to be there was a group of us, we'd meet at the airport, go down to Chinatown," recalls Pellow. "Now I see gals, it's like talking to a brick wall."

Passengers, however, often have kind words for these women. As attorney Peter Sotos steps onto 68th Street, he hands Taitz a hefty tip and says, "I worry about you going into bad neighborhoods and all that." "Well, I can't live in fear," she replies. "This job is all about trust and hope. But maybe I shouldn't keep my money in my bra."

SARAH BERNARD

THE SCENE

Lady Blue

Photographs by Patrick McMullan

Walter Cronkite, Bobby Zarem, and Keith Hernandez at Casa La Femme for Zarem's birthday party.

Elizabeth Dole at Lincoln Center for the Governor's Arts Awards.

Jerry Seinfeld, Stanley Tucci, Carol Kane, and Oliver Platt at Sette MOMA to celebrate Fox Searchlight's *The Impostors.*

Patricia Lawford, John Kennedy Jr., and Eunice Shriver at the Municipal Art Society's celebration of the renovated Grand Central Terminal.

Muhammad Ali and Harrison Ford at Amnesty International USA's second Media Spotlight Awards at Pier 60.

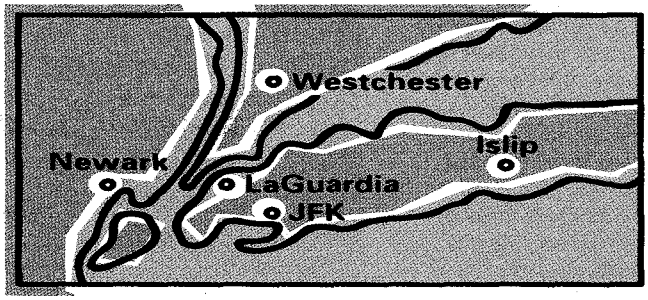
Jonathan Farkas and Somers White at the Louis Vuitton Classic, a benefit for MOMA held at Rockefeller Center.

Photograph by Anna Curti

Delta Air Lines

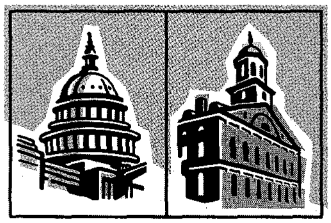
ON TOP OF THE WORLD™

"Too much is never enough." The guy who said that must have lived in New York.


Westchester
Newark
Islip
LaGuardia
JFK

Choice of five airports

To make it in New York, everything has to be the biggest or the best. So it's easy to understand why New Yorkers appreciate the way Delta Air Lines does things. Delta just might be the only airline as thoroughly devoted to over-achieving as New York is. To that end, Delta offers New Yorkers more options than anyone else — more daily nonstops to more cities in Europe, the most reliable shuttle, more hourly flights to more cities, the most choices to Florida, flights to more key business centers worldwide, and service from all five airports. When it comes to flying, nobody keeps pace with New York like Delta Air Lines.

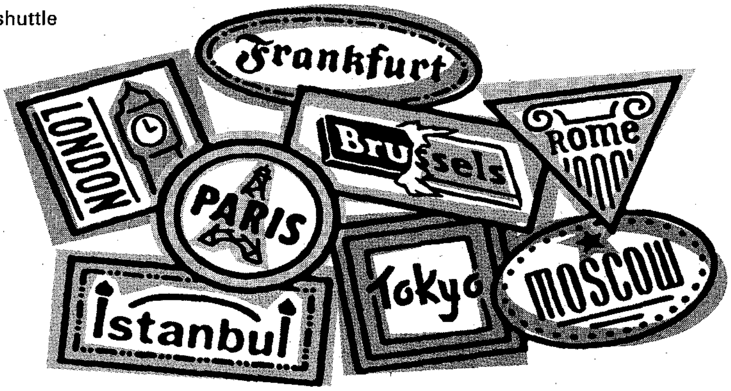


97% on-time shuttle

More daily nonstops to more cities in Europe

More hourly flights to more cities

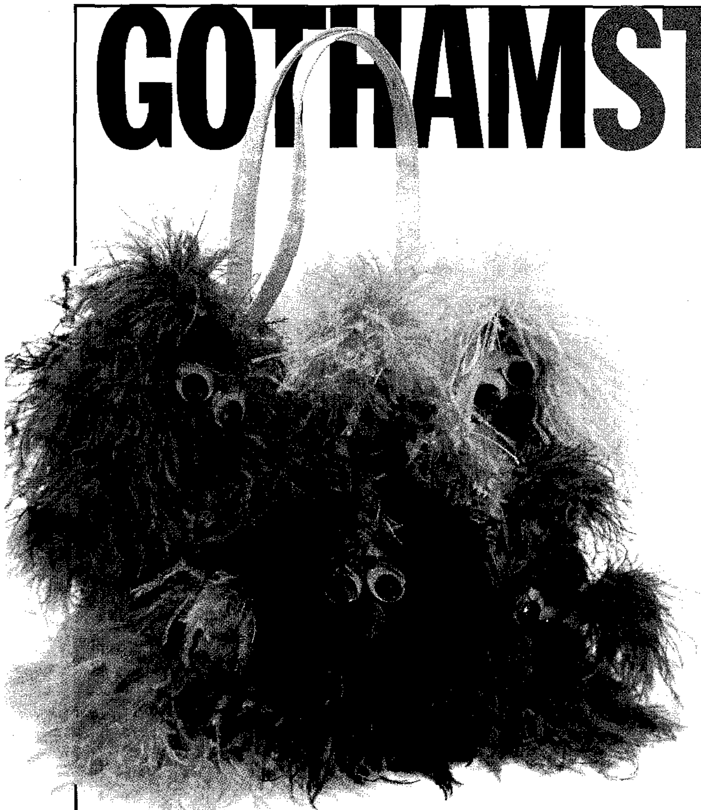
For reservations call 1-800-221-1212 or visit our website at www.delta-air.com


Frankfurt
LONDON
Brussels
Rome
PARIS
Istanbul
Tokyo
MOSCOW

More key business centers worldwide

©1998 Delta Air Lines, Inc.

GOTHAMSTYLE



Seventh on Sesame

In celebration of Children's Television Workshop's thirtieth anniversary, the dowdy old PBS tote bag has gone Technicolor. More than 50 designers have created whimsical bags, inspired by their favorite Muppet, which will be auctioned off by Christie's at West Chelsea's *Milk Studios* this Wednesday. Bob Mackie did Muppets in marabou (left); Marc Jacobs rendered Oscar the Grouch in organza; Pamela Dennis made a sequined Grover; and Halston's Cookie Monster wears square-toed shoes, a sweater-vest, and wraparound sunglasses—all in black, of course. Bring the Count as a date if you need help with such big numbers—price tags should be in the thousands.

BODY TYPE

Shot to the Digestive Tract

A new line of liquid vitamins may render pill-popping passé (among the health-conscious, anyway). Nutritional supplements in suspension have a number of advantages: They get absorbed more quickly than pills; they're more potent; and, of course, they're easier to swallow. Nature's Solutions offers vitamin C as well as elixirs of Saint-John's-wort, ginkgo biloba, and echinacea. Unlike previously available liquid vitamins, Nature's Solutions are meant to be taken straight, like a shot, not mixed with juice. But, warns a company spokeswoman, "some of them taste better than others."

BETH LANDMAN KEIL

Sartorially, Politically Correct

Having long since forgotten its brief flirtation with PETA, the fashion industry went neck-deep in fur this season. But at least one designer has done so in a way that meets with the approval of the World Wildlife Fund. Cassie Yu, a vegetarian who doesn't wear leather, has been experimenting with kapua—fur from the New Zealand opossum, an overpopulated species whose appetite is threatening the island's rain forest. The plush brown and black pelts can currently be seen on Yu's Hepburnesque suits and coats, available at Barneys and Scoop. But will red-paint-throwing activists be able to tell the difference? KAREN ROBINOVITZ

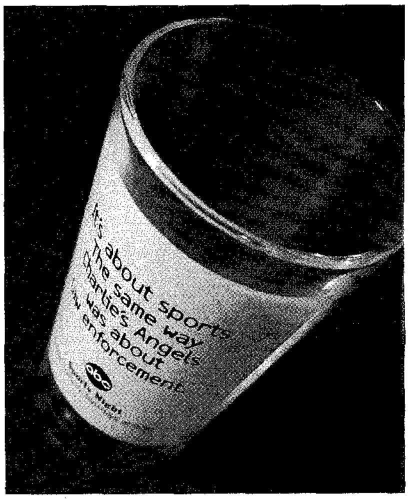
Where There's Smokes

As the cigar-bar trend graciously fades into memory, smokers are left to pursue their habit on a smaller scale. One stylish solution—especially for those who prefer to stay within arm's length of their beloved stogies—is a travel humidor (Schwarzenegger owns three). Available at De la Concha Tobacconist, these brushed-aluminum attachés come in two sizes (the smaller Diplomat is $320; the pictured Ambassador runs $525) and will protect your smokes from sudden humidity changes or baggage-claim manhandling while adding a dash of James Bond style. Which seems appropriate: One frequent flyer reports that U.S. Customs rarely looks twice at his Ambassador. Weekend jaunt to Havana, anyone?

CHRISTOPHER BONANOS

A Thousand Pints of Light

If the ubiquity of ABC's hyperironic ad campaign—plastered across subways, bananas, and even bathroom walls—is driving you to drink, contain yourself: It's now appearing on pint glasses at bars around town. "My mom calls me the 'conveyor of intrusive advertising,' " jokes Evan Carlson of C&E New Media, creators of the 10,000 glasses now circulating in New York. In local taverns, the ads have inspired just the excitement one might expect. "If it's filled with beer, it's a great idea," says a 25-year-old Website editor. "But we're way too busy drinking at night to watch television." BRETT KELLY



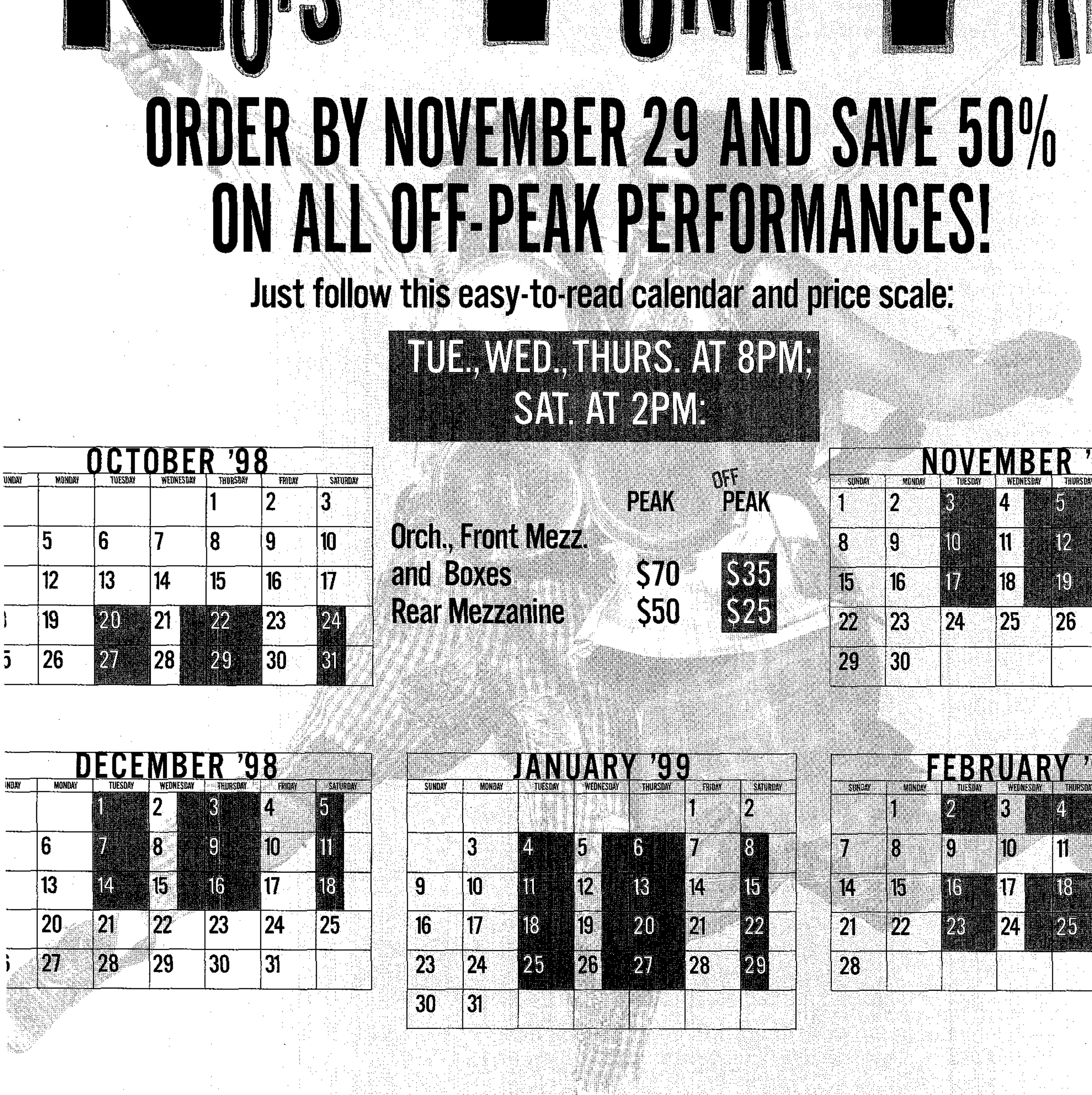
EDITED BY VANESSA GRIGORIADI

UY 'DA NOISE AND GET 'DA FUNK FOR FREE!

ORDER BY NOVEMBER 29 AND SAVE 50% ON ALL OFF-PEAK PERFORMANCES!

Just follow this easy-to-read calendar and price scale:

TUE., WED., THURS. AT 8PM; SAT. AT 2PM:



	PEAK	OFF PEAK
Orch., Front Mezz. and Boxes	$70	$35
Rear Mezzanine	$50	$25

OCTOBER '98

UNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1	2	3
	5	6	7	8	9	10
	12	13	14	15	16	17
	19	▨ 20	21	▨ 22	23	▨ 24
5	26	▨ 27	28	▨ 29	30	▨ 31

NOVEMBER '98

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2	▨ 3	4	▨ 5	6	▨ 7
8	9	▨ 10	11	▨ 12	13	▨ 14
15	16	▨ 17	18	▨ 19	20	▨ 21
22	23	24	25	26	27	28
29	30					

DECEMBER '98

NDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		▨ 1	2	▨ 3	4	▨ 5
	6	▨ 7	8	▨ 9	10	▨ 11
	13	▨ 14	15	▨ 16	17	▨ 18
	20	21	22	23	24	25
	27	28	29	30	31	

JANUARY '99

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
					1	2
	3	▨ 4	5	▨ 6	7	▨ 8
9	10	▨ 11	12	▨ 13	14	▨ 15
16	17	▨ 18	19	▨ 20	21	▨ 22
23	24	▨ 25	26	▨ 27	28	▨ 29
30	31					

FEBRUARY '99

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1	▨ 2	3	▨ 4	5	▨ 6
7	8	9	10	11	12	13
14	15	▨ 16	17	▨ 18	19	▨ 20
21	22	▨ 23	24	▨ 25	26	▨ 27
28						

BRING IN 'DA NOISE BRING IN 'DA FUNK

Photo of Original Broadway cast © Lois Greenfield, 1997

CALL TELE-CHARGE (212) 947-8844 AMBASSADOR THEATRE, 219 W. 49TH ST.

This offer does not apply to Fri. at 8; Sat. at 8, Wed. at 2 or Sun. at 3. This offer does not apply for the periods: November 24-29; December 22-27; December 29-January 3, 1999; February 9-14, 1999. This offer is subject to availability and prior sale. Not valid with any other discounts or offers, or on previously purchased tickets. Regular service charges apply.

THE CITY POLITIC MICHAEL TOMASKY

Al Hands on Deck

Low voter turnout usually helps the GOP, but if Al D'Amato can't inspire the voters, Chuck Schumer could be the surprise beneficiary of a scandal-scarred electorate.

POLLS, SAY MANY A POLITICAL consultant with axiomatic confidence, are rarely wrong but are often misread. At the risk of proving this saying right yet again, I submit that I read the poll on New York's Senate race, published last Thursday in the *Times,* this way:

Results showed Chuck Schumer ahead of Al D'Amato among registered voters by 44 to 41 percent. They further showed Schumer holding a four-point lead, 47 to 43, when the field of respondents was narrowed to likely voters. What these two sets of numbers suggest is that, contrary to conventional wisdom, low turnout may actually favor Democrats.

We'll get back to why in a minute. But first, some general assertions. If Vince Lombardi had been a political consultant, he would have said that turnout isn't everything, it's the only thing. Especially in an election like this one, in which maybe one third of registered voters will participate, and in which two of the four statewide races—U.S. senator and state attorney general—could be decided by a mere tens of thousands of votes (out of roughly 4 million cast). The side that gets its people to the polls is the side that will win.

NOW, BACK TO THE SENATE RACE. IT'S GENerally true that low-turnout races favor the Republican Party. The GOP base vote is somewhat more middle-class, with a higher average income and whatnot, and therefore likelier to vote than the more working-class Democratic-base voters. You may recall that in 1994, when the Republicans regained control of the House of Representatives, they did so on the strength of one of the lowest midterm-election votes in modern history, 38.7 percent.

Most people think that will be the case in 1998 as well. Certainly almost all the national conversation about the midterm elections has assumed it: that House Republicans have moved ahead with the impeachment vote to keep their base jacked up, while the Democratic-base voters, especially blacks and Hispanics, have no pressing reason to go to the polls.

If that were the case in New York, though, it would seem that, once the *Times* poll reduced its sample to likely voters, D'Amato's numbers would have shot up. But Schumer's lead held steady; *likely* voters are just as Democratic, in other words, as *registered* voters.

"What I'm seeing across the country and in New York," says Jefrey Pollock, a pollster with Global Strategy Group, Inc., "is that the one group of voters least likely to turn out is independent voters. Without allegiance to either side"—to Schumer or D'Amato, or to Bill Clinton or Ken Starr—"they tend to be totally disgusted with both sides." In recent elections, independents have favored Republicans; they've always helped D'Amato win, and they were crucial in helping George Pataki beat Mario Cuomo in 1994. So if independents don't vote in their usual numbers, this, too, favors Democrats, and Schumer.

Turnout comes down to the question of which side is doing what to prod its sure-thing voters to the polls. The GOP is preparing a big get-out-the-vote effort upstate, where it's obviously strongest. It'll need to, because upstate voters, anxious to dump Cuomo in '94, came out in very large numbers for Pataki then. This year, with Pataki seemingly assured of victory against Peter Vallone, the upstate vote will be lower unless Republicans work hard to bring it out.

The Democrats are aiming for a high urban turnout, of course, in New York City and to some extent in the state's other large cities. Will it work for them? Keep your eye on three factors.

● **The Working Families Party.** This is a liberal-left effort led by some unions and activist groups to revive the left wing of the Democratic Party. Usually, these efforts dissolve in righteous failure because the nominee is some noble loser who can't muster any more votes than I could. But the Working Families people were much smarter about it. They nominated Vallone as their candidate, meaning Vallone will appear on their ballot line as well as on the Democratic line. And even though Vallone will probably lose to Pataki, he did win the primary, and he will receive more than a million votes. The Working Families Party needs Vallone to get just 50,000 votes on its line to become a real, legally recognized political party, and so the unions in-

Illustration by Peter Kuper.

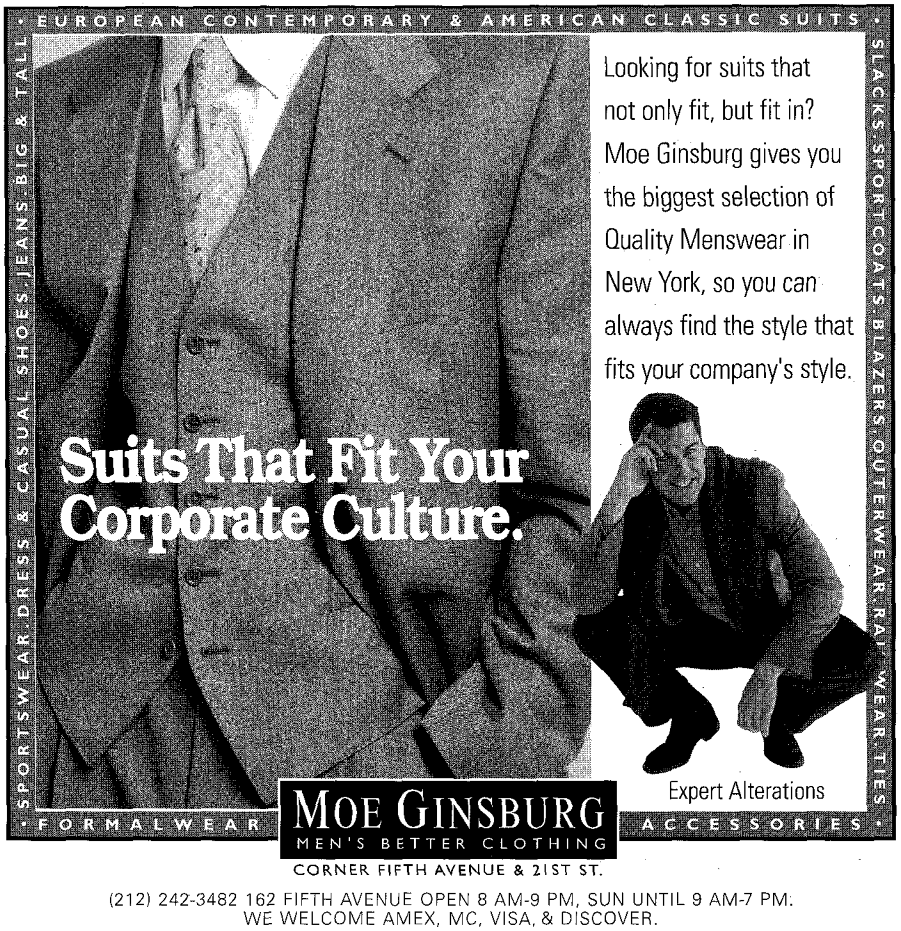
volved in this movement are working harder than usual to get their rank and file to the polls. If they do their job, they'll bring at least a few thousand liberals to the polls who probably wouldn't have bothered otherwise.

● **The Liberal Party.** The real agenda of the Working Families Party is to liquidate the Liberal Party and its boss, Ray Harding, because of Harding's support for the not terribly liberal Giuliani. Harding, you'll recall, is supporting Betsy McCaughey Ross, whose Dadaist campaign has left Ray more worried than ever about getting his 50,000 votes. Harding says the Libs are working on a targeted get-out-the-vote drive. Despite Betsy, he'll probably get his 50,000—by the way, he says he believes the Working Families Party will as well—and more Liberal votes for Betsy might mean more votes for Schumer, who also has the Liberal line.

● **Carl McCall's campaign.** The real key. McCall, the incumbent comptroller, is the only black candidate running and so represents the most obvious reason for black voters to come out. His Republican opponent, Bruce Blakeman, is nowhere to be seen, though, and so if black voters feel McCall isn't threatened, they might not vote (this, needless to say, is how the state GOP, poor Blakeman aside, wants them to feel). Campaign manager Ed O'Malley says he's hoping for 50,000 more black votes than in 1994 and insists that the McCall campaign is working furiously to make it happen. "Everybody accepts that if turnout among Democrats can be driven up," O'Malley says, "it's Carl who's going to do it. And it can lift them all up."

SO THIS JUST MIGHT BE THE YEAR THAT low turnout actually ends up helping Democrats—or at least Schumer, whose candidacy is the one Democrats care about most deeply. And to the extent that impeachment is a factor in New York, that, too, is a Democratic plus, since Clinton's support here is so high. You might want to start an office pool on how many days it'll be before D'Amato says we should stop all this impeachment nonsense and, for the good of the nation, move on.

A pro-Clinton statement from D'Amato worries the Schumer camp, because it would give Alfonse bipartisan appeal to voters in the middle. But then D'Amato risks offending his base. How he plays it will depend on his assessment of who's voting. As Lombardi (would have) said, turnout is the only thing. ▬



• EUROPEAN CONTEMPORARY & AMERICAN CLASSIC SUITS •
SPORTSWEAR. DRESS & CASUAL SHOES. JEANS. BIG & TALL
SLACKS. SPORTCOATS. BLAZERS. OUTERWEAR. RAIN WEAR. TIES
Suits That Fit Your Corporate Culture.
Looking for suits that not only fit, but fit in? Moe Ginsburg gives you the biggest selection of Quality Menswear in New York, so you can always find the style that fits your company's style.
Expert Alterations
• FORMALWEAR
MOE GINSBURG
MEN'S BETTER CLOTHING
ACCESSORIES •
CORNER FIFTH AVENUE & 21ST ST.
(212) 242-3482 162 FIFTH AVENUE OPEN 8 AM-9 PM, SUN UNTIL 9 AM-7 PM.
WE WELCOME AMEX, MC, VISA, & DISCOVER.

Make A Friend In A Very High Place.

Everyone knows it helps having friends in high places, and no one's higher than God. So, stop by Marble this Sunday and make a powerful, new friend. Or, just strengthen your friendship with an old one.

Marble Collegiate Church
Where good things happen.

11:15 Service / Fifth Ave at 29th St./ www.marblechurch.org / 212-686-2770

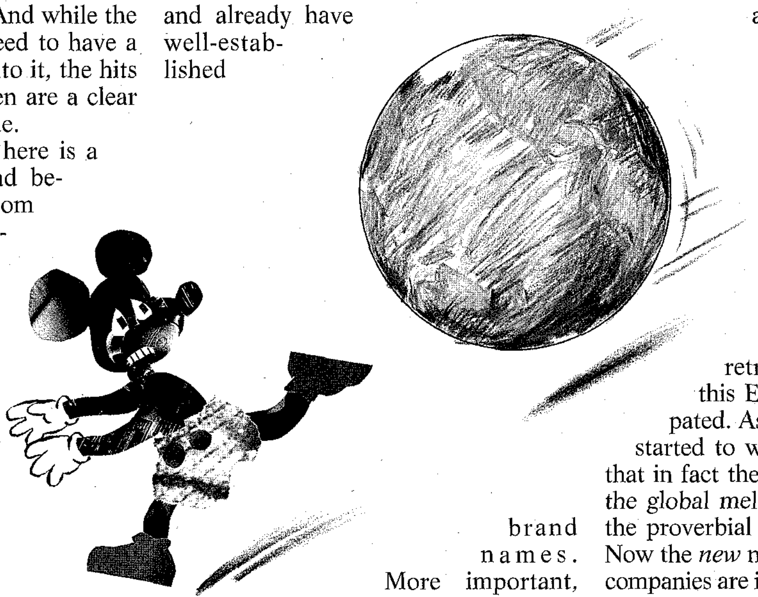
THE BOTTOM LINE JAMES SUROWIECKI

One Untrue Thing

We were supposed to love the 'noncyclicals' category—Disney, Gillette, Coke—for better or for worse. So why are these market darlings taking such nasty full-body blows?

COCA-COLA. GILLETTE. DISNEY. McDonald's. Procter & Gamble. Until about two months ago, these were the belles of the ball that was the bull market. You couldn't go wrong owning these stocks. "Buy and hold" doesn't quite express the certainty with which these stocks were bought. It was more like "Buy and sleep like a baby forever." In a creepy, classic example of killing the thing you love, though, investors have used the recent market sell-off as an excuse to take these companies out behind the barn and shoot them. And while the entire stock market did need to have a sense of reality knocked into it, the hits these companies have taken are a clear case of unjustified homicide.

What we're witnessing here is a backlash against what had become the prevailing wisdom about these consumer giants, namely that they're no longer cyclical companies. Cyclical companies are those whose fortunes rise and fall with the state of the economy, the way those of steelmakers, airlines, and auto manufacturers do. In boom times, these companies make money hand over fist. But in recessions, businesses stop the kind of capital spending that requires girders and cut back on air travel, and consumers decide they can drive the beat-up Chevette for another year, so these companies end up on the street corner selling pencils. Noncyclicals are those that keep generating profits even when the economy is shrinking, either because they make a product that people always want or because they're so efficient that they're able to remain profitable as sales slow. Not surprisingly, the stock market likes noncyclicals much better.



Now, it's always been hard to figure out which category companies like McDonald's, Coke, Disney, and Gillette fit into. Over the years, the market has gone back and forth on this question. But in the nineties, it had one answer: These companies are noncyclicals, and you should pay any price for them. After all, people don't stop eating and drinking or going to movies or shaving when a recession hits.

The new noncyclical paradigm went something like this: American-style capitalism is sweeping the globe, accompanied by an unprecedented surge in the cultural influence of the United States. Coke, Disney, and the rest are the perfect avatars of Americanization, and already have well-established brand names. More important, they're exceptionally efficient users of capital with a keen sense of what the globalization of operations requires. Disney, for example, generates revenue from so many different sources today—TV, film, merchandising, theme parks—that it's cushioned from a blow in any one area. And the noncyclicals make products that are always priced to move.

That argument was backed up by the fact that these companies delivered solid earnings growth throughout this decade. Coke's revenues doubled between 1989 and 1997, and its return on invested capital just last year was a remarkable 39 percent. Gillette turned in double-digit quarterly profit-growth rates for eight straight years. McDonald's and Disney and Procter & Gamble were similarly stellar performers. The stock prices of all these companies responded accordingly.

Actually, the stock prices of these companies responded a little *too* well. The combination of the discovery that these companies seemed business-cycle-proof with the dramatic rise of index funds meant that money poured into these stocks as if buying Gillette was as much of a sure thing as betting against the Bills in the Super Bowl. This year alone, Coke rose from the low sixties to a high of 88 (it's now back at 64), Procter & Gamble flirted with 100 (it's now down to 77), and Gillette rose as high as 62 (now it's at 40). Investors remained convinced that nothing could go wrong.

The dazzling thing, in retrospect, is how abruptly this Era of Good Feeling dissipated. As soon as these companies started to warn—late this summer—that in fact they were not impervious to the global meltdown, investors became the proverbial rats on the sinking ship. Now the *new* new paradigm is that these companies are in fact cyclicals in disguise. The world doesn't want to buy itself a Coke, and doesn't really need a Mach 3 shave. More than that, critics are now casting doubt on the whole idea that it's a good thing to be a standard-bearer in the glorious battle to win foreign countries over to the virtues of American pop culture. Maybe, the argument goes, what we're seeing is a reaction against Americanization. Coke's earnings are going to be flat this quarter, Gillette's are going to decline slightly, and P&G is having trouble everywhere. Isn't this a sign that Brazilians want to eat at Brazilian restaurants and shave with Brazilian razors?

Don't bet on it. The truth is that the prevailing wisdom about these compa-

Illustration by Matthew Martin.

nies was right. It just got a little out of whack, and the companies' stock prices just got ahead of themselves—like everything else in our late, great bull market. When you say that a company like Coke is a noncyclical, after all, what you mean is that even if the economy slows down, people will still buy Coke about as much as they did before. What you *don't* mean is that if huge chunks of the global economy are flung into depression, people will still buy Coke about as much as they did before. Only the most hopelessly deluded optimist could have believed that Coke, which gets 76 percent of its profit from international markets, could ride out this storm without a scratch.

On top of the simple reality that people in Asia and Russia just have much less money with which to buy Cokes, there's also the impact of the currency devaluations that have swept the globe. Many Asian currencies are 50 to 70 percent weaker against the dollar today than they were a year ago. To make the same profit as it did a year ago, then, a U.S. company has to sell much more product, and do so at a time when everything's falling apart. Companies hedge against foreign currencies, but there's no real hedge against the kinds of enormous drops we've seen this year (as Long-Term Capital discovered).

OF COURSE, THESE CONSUMER GIANTS have reaped all the benefits of globalization for years now, so it's only fitting that they would be bitten by the hand that's fed them. And the point isn't to dismiss the slowdown in earnings growth at these companies as unimportant so much as to say that it reflects not some fundamental change in the companies themselves, or in the prism we should use to understand them, but rather a change in the world economy. That change is incredibly significant, and its effects will be with us for years to come. But unless you think the world economy is permanently, mortally wounded, and the very idea of free-market economics is down for the count, then it's a mistake to believe that Coke and Gillette and Disney are riskier *long-term* investments today than they were six months ago.

The thing about these companies is that they are truly global. They can't rely on the U.S. to prop up their profits if the rest of the world implodes. The risk of that kind of implosion should obviously have been factored into the stock prices of these companies. But so too should the enormous upside potential that exists once Asia and Latin America turn themselves back around. It's possible, of course, that it'll be decades before they do, though I doubt it. But if that's the case, we'll probably have other things to worry about than the value of our Coke stock.

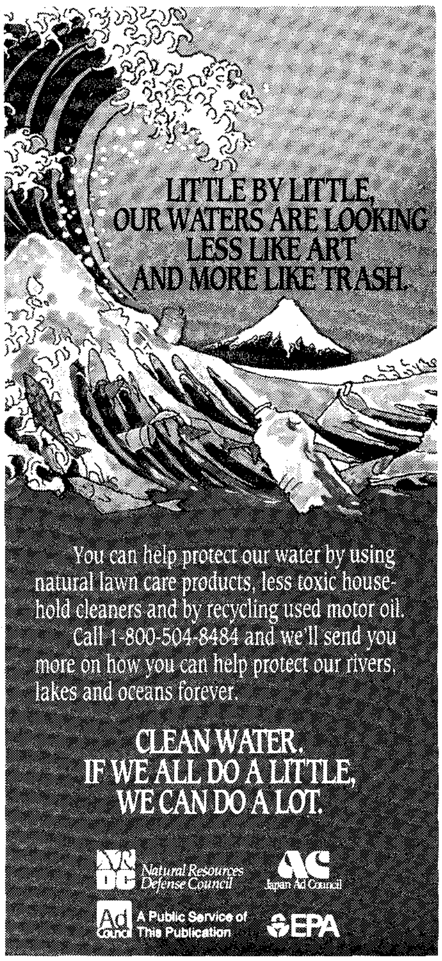
If too much has been made of the implications of the current economic slowdown for the noncyclicals, though, there is an important lesson in there for the would-be heirs to Coke and McDonald's. A company like Starbucks, for instance, is modeling itself on these consumer giants, boasting of the strength of its brand, and its stock, even now, has a price-to-earnings ratio of better than 49 as a result. But the similarity between Starbucks and these companies is only skin-deep, or rather brand-deep.

> *The new new paradigm is that Coke, Gillette, and their peers are in fact* **cyclicals in disguise.** *The world doesn't want to buy itself a Coke, and doesn't really need a Mach 3 shave.*

Coke, McDonald's, Gillette—these companies have always had a remarkably high return on equity and on invested capital. Their global distribution networks are unparalleled. Their products are either technologically superior (in the case of Gillette) or offer a clear taste difference (in the case of Coke and McDonald's). Their brands are immensely powerful. Starbucks, by contrast, is a relatively inefficient user of capital, makes a product that is largely indistinguishable from its competitors' and that is unusually subject to the vagaries of the commodities markets, and runs stores in which the service is so slow you could slip into a coma while on line. This doesn't mean Starbucks is going to stop being profitable. But what's happened this year shows that not even the strongest brands are invulnerable, and we should look closely at that before anointing Starbucks the next Coke. If skepticism is to reign, it should reign over all the pretenders and not those who still sit on the throne. ■

E-mail: surowiecki@aol.com

Photo courtesy Monique Mardellis, London
5TH SEMI-ANNUAL
NEW YORK
ARTS OF PACIFIC ASIA SHOW
The finest Asian art & antiques offered by 70 of the world's pre-eminent galleries & dealers
OCTOBER 17-19
26TH STREET ARMORY AT LEXINGTON AVENUE
Preview Friday, October 16, 6-9pm Benefiting the China Institute in America. Tickets $125 per person, catered. Preview Information 212.744.8181 ext. 137
Lectures Sat & Sun–Lecture tickets free with show admission
Limosine Shuttle Service between Park Avenue Armory & The Arts of Pacific Asia Show at The 26th Street Armory
Show Hours SAT 11AM-7PM • SUN 11AM-6PM MON 11AM-5PM–No admittance after 4:30pm
Admission $12 Daily–Includes illustrated catalogue
Show Information 301.924.5002
212.683.2434 During show dates



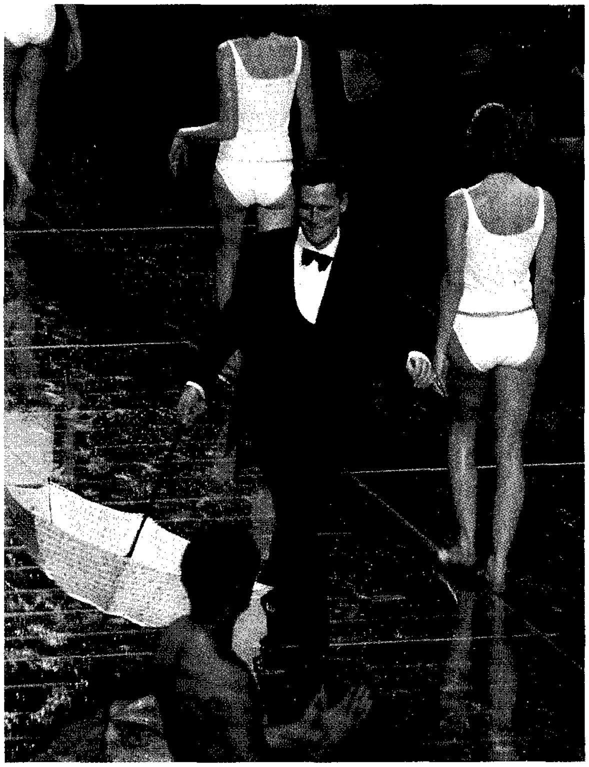
LITTLE BY LITTLE, OUR WATERS ARE LOOKING LESS LIKE ART AND MORE LIKE TRASH.
You can help protect our water by using natural lawn care products, less toxic household cleaners and by recycling used motor oil. Call 1-800-504-8484 and we'll send you more on how you can help protect our rivers, lakes and oceans forever.
CLEAN WATER. IF WE ALL DO A LITTLE, WE CAN DO A LOT.
Natural Resources Defense Council
Japan Ad Council
A Public Service of This Publication
EPA

THE CUTTING EDGE MICHAEL GROSS

Really Unzipped

For ten years, Isaac Mizrahi was fashion's master showman. But when Chanel backed out last month, it was plain for all to see: The emperor sold no clothes.

ULTIMATELY, IT WASN'T THE FASHION business that killed the ten-year-old Isaac Mizrahi label; it was show business. Mizrahi was such a great showman that his runway extravaganzas sometimes overwhelmed the clothes they were meant to be selling. Meanwhile, Mizrahi's company sank slowly in a sea of good publicity. At the beginning of this year, when Mizrahi's financial backers at Chanel U.S.A. pulled the plug on Mizrahi's "bridge"—or second, less expensive—label, because it wasn't selling, Mizrahi's irrepressible show-must-go-on spirit got up and went. And on October 1, when Mizrahi and Chanel announced they were closing his design house, it was a surprise, but it wasn't surprising.



Mizrahi (in tux) and models (in underwear) at his spring '98 show.

Fashion, you see, has a dirty little secret. Though you'd never know it from reading the fashion press, the designer trade never really recovered from the stock-market crash that happened just after Mizrahi opened his business in a SoHo loft in mid-1987 and the long slow slide that followed. Indeed, Mizrahi may be both the last fashion victim of the crash of '87 and the first of the world economic crisis of '98. Chanel is one of the labels feeling the effect of the latter; Asians, now reeling where once they ruled fashion, used to be key consumers of Chanel's famous linked-C-logoed products. They no longer have the yen.

So it was, an insider says, that in the past few months, Mizrahi and his moneymen had a series of meetings at which the designer was informed that Chanel (which bought 70 percent of the business in 1992) was not going to shell out the cash for another Mizrahi megaspectacular during the upcoming spring fashion shows.

"But I'm showbiz," Mizrahi is said to have protested. Then the meaning of the moment sank in. "Okay, that's it, then," he concluded, and the curtain came crashing down on the most joyous act in fashion.

Don't cry for Mizrahi. He had a nice run. A local boy made good, he debuted his first label at 15 and worked for the late Perry Ellis (who called him Yvesaac, after Yves Saint Laurent), Jeffrey Banks, and Calvin Klein before using a $50,000 inheritance (matched by his first partner, a family friend) to open his own business.

From the first, Mizrahi was a contradiction. Having worked at big-name labels, he told people he didn't want to run one but nonetheless insisted he wanted to be a famous and powerful designer. The fashion business let him believe he could have it both ways. Mizrahi was an instant *success d'estime* among the editors and retailers who make up fashion's ruling class. But the clothes-buying public didn't agree; the Mizrahi signature line was never a stellar performer, topping out at a claimed (but quite possibly overstated) annual gross retail volume of $25 million, which translated to about $12.5 million a year to Mizrahi and his partners, out of which came manufacturing costs, salaries, overhead, advertising, and promotional costs, as well as those expensive fashion shows. While the partnership with Chanel initially yielded small profits, when the Isaac line failed to realize what Michael Rena, Chanel's executive vice-president, calls Mizrahi's "wider potential," the business fell into the red in 1995 and never recovered. "Successful designers have quite often to go through these awkward situations," Rena says tactfully.

The bottom line is, Chanel lost money on the "successful" Mizrahi. Not that anyone in the fashion world seemed to notice. Buyers at two high-end New York stores wouldn't speak about the label's volume until promised anonymity, and even then refused to be specific. Mizrahi sales are "great," said one; "incredible," according to the other.

But that's fashion. Everything is always great, incredible, *genius.* Image is all. Reality is to be enhanced or camouflaged—whether with a Wonderbra or merino wool. And so the shuttering of the House of Mizrahi will likely be dismissed as an aberration, even though it might more properly be seen as an object lesson.

Ever since the late seventies, when high fashion entered the mass market with commodity products like jeans and underwear, iconic, brand-name designers have sat on the garment business like 900-pound gorillas whose hunger for attention, retail floor space, promotion and advertising dollars, and coverage in the fashion press is as insatiable as it is undeniable. Though the stores gave lip service to

Photograph by Pacha/Corbis.

nurturing new designers, they also gave them the back of their hand. When the near-bankrupt Barneys New York stopped paying its bills, among the first victims of the policy were the fledgling design firms that could least afford to wait. The icons always came first, so designers who emerged in the mid-eighties never had the luxury of building solid business foundations, let alone marble-clad in-store boutiques. They were too busy fighting and dying for a shred of selling space.

The style press didn't do young designers any favors, either. It set them up on pedestals plunked down in quicksand. After Mizrahi's appearance in *Unzipped,* the 1995 documentary about him, he became a minor celebrity, much in demand, and new obligations diverted him just when he should have been concentrating on his business.

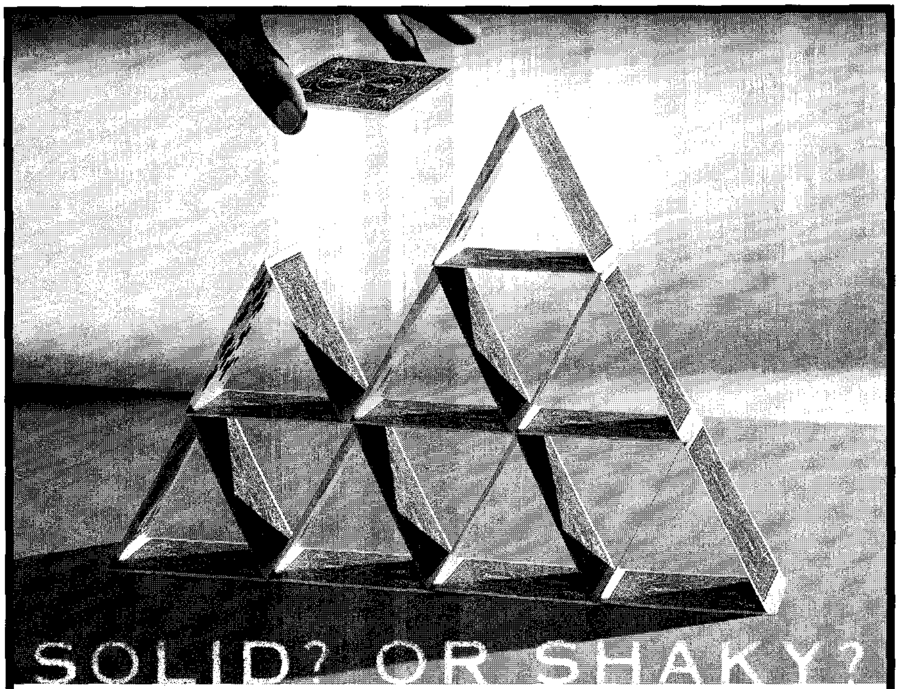
The clothes, too, needed a surer hand. Mizrahi's collections often looked like an *I Love Lucy* show set at the Jersey shore—fast, furious, funny, and vastly entertaining, full of bright colors, wild plaids, swirls of sparkles, and explosions of fake fur—but too often, they also resembled a bad *Saturday Night Live* sketch, a good idea that both went on too long *and* needed fleshing out. People liked him more than they liked his designs.

"He could have made clothes that sold," thinks Bernadine Morris, former fashion critic of the New York *Times.* "It became more important to attract attention. His primary goal was not making money but building a persona."

At this, he was highly successful. The press lavished him with attention but was loath to point out that his company had been plagued by problems and was failing to capitalize on his new celebrity by developing lucrative licenses. "The size of a business may not be as great as the noise that is made by the fashion press," admits Chanel's Rena.

It's become an axiom of fashion that it doesn't matter if you're successful as long as you appear to be. As at Tina Brown's money-hemorrhaging *New Yorker,* buzz rules. This is the principle that apparently guides Bernard Arnault, the head of LVMH, the French luxury-product conglomerate. You'd think that after losing millions on Christian Lacroix, his first press-driven designer label, Arnault would have had second thoughts, but he was among the first to see that fashion—with its crazy designers and spoiled supermodels—had become mass entertainment and that making noise had become more important

(continued on page 109)



Understanding the Basis & Consequences of Managerial Financial Decisions: **A Course in Finance and Accounting for the Non-Financial Executive,**
November 16-20 1998, New York City

In business you can't have the winning hand without the financial card. At the Stern Executive Development Program, we give it to you: the ultimate course in finance and accounting for the non-financial executive.

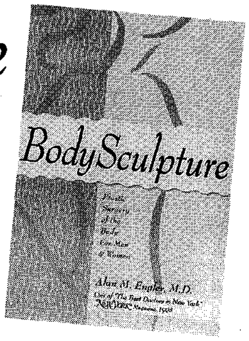
At Stern, our faculty teaches you how to use financial data to make tactical decisions about marketing, sales, manufacturing and operations. We teach you to communicate clearly and effectively with your accounting and financial staff.

In four days, learn how far you can go with a full house. Topics include:

- Fundamental Accounting Concepts
- Budgeting and Forecasting
- Asset & Liabilities Management
- Cost Analysis and Financing
- Project Evaluation
- Risk & Return in Project Analysis
- Assessing Profitability Using Financial Statements and Annual Reports

To receive detailed course descriptions and to register:
call 1.888.NYU.EXEC
fax 212.995.4502
exec-dev@stern.nyu.edu
www.stern.nyu.edu/executive

NEW YORK UNIVERSITY
NYU STERN
LEONARD N. STERN SCHOOL OF BUSINESS
EXECUTIVE DEVELOPMENT



BodySculpture
Alan M. Engler, M.D.
✦ Board-Certified, New York Plastic Surgeon
✦ Author of "The Slim Book of Liposuction"
✦ One of the "Best Doctors in New York"
–*New York Magazine*, 1998
✦ Please visit www.bodysculpture.com

Plastic Surgery of the Body for Men & Women (1998)

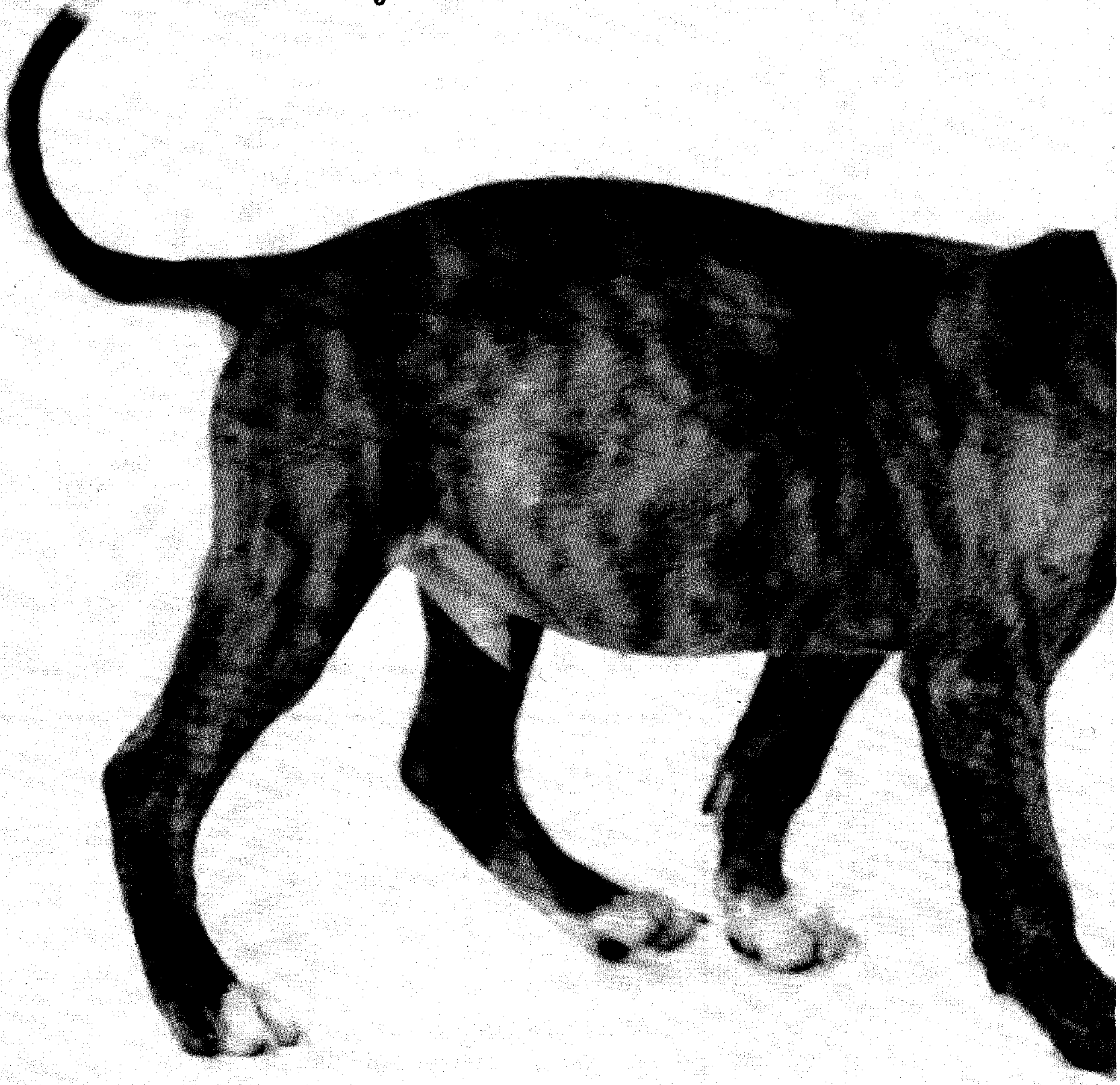
301 pages,
123 photos,
10 illustrations,
ISBN: 0-9663827-3-0

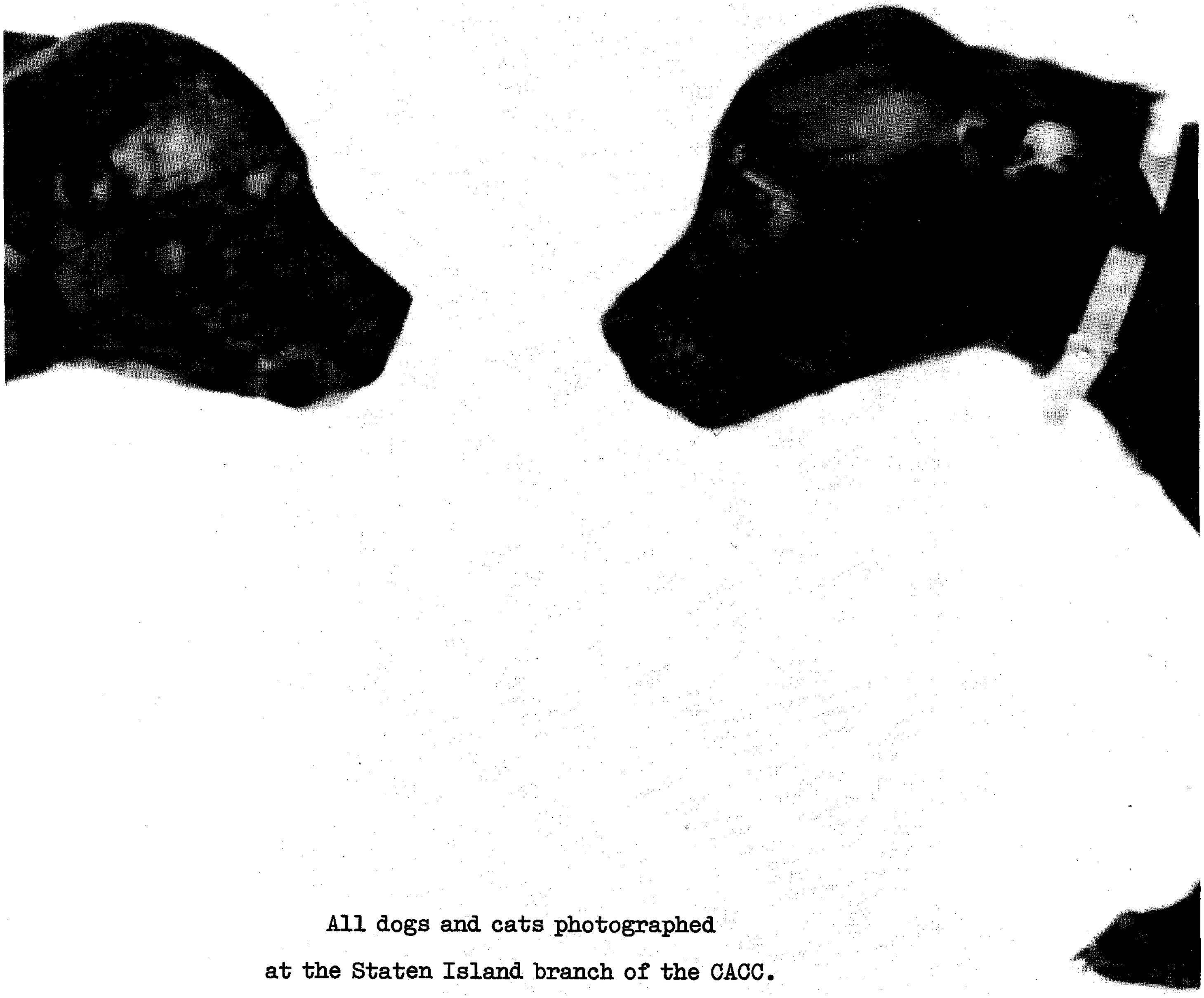
$14.95 at bookstores, amazon.com, barnesandnoble.com or call (800) 247-6553

Shelter Skelter

There are plenty of things this city does right. Taking care of its lost or unwanted pets isn't one of them. Given the number of New Yorkers who care about cats and dogs, do we really have to kill 40,000 of them every year?

By Elizabeth Hess





All dogs and cats photographed

at the Staten Island branch of the CACC.

Photographed by David Barry

IN THE INELEGANT LOBBY OF THE Center for Animal Care and Control, a large animal shelter on East 110th Street, a woman is holding a puppy, about 6 months old, on a frayed rope. The woman looks tired, like she was up half the night, while the puppy is bouncy, ready to climb Mount Everest. "I just found him in the street," she tells an intake clerk at the counter. This is a line he has heard so many times before, it probably pops up in his dreams. The dog leans against the woman's legs as if he owns them.

"What are you going to do with him?" she asks.

"If we examine him and find him suitable for adoption, he'll be available," the clerk says, without looking away from his computer. "Otherwise, he'll be euthanized."

The woman freaks. "You're going to kill my dog?" she shouts. "How could you kill this puppy?" The lobby is full of people who are waiting in line to surrender the dogs they also just happened to have found. "Hey—you gonna kill my dog too?" one man yells at the clerk. The word *kill* cuts through the air. The clerk remains unruffled, focusing on the woman with the puppy. "We will only euthanize the puppy if he's not suitable for adoption," he repeats.

The woman regards the dog for about five seconds before deciding to surrender *him. She signs a form, turns briskly, and* marches out. She doesn't look back. Odds are overwhelming that the puppy, a pit bull with cropped ears—a signal that the dog may have been bred to fight—will be put down as soon as the next shift begins its routine, assembly-line euthanasia. The CACC rarely adopts out pit bulls, especially ones with cropped ears. Many of the dogs arrive abused and scarred from street fights, and the "people who you wouldn't even give a mosquito to are the only adopters who want them," according to Jackie Casano, head of adoptions in the Brooklyn shelter. The average adopter is looking for a poodle, maybe a Jack Russell terrier.

In fact, the CACC is filled with poodles and purebred terriers, too. On any day of the week, there are more than 100 dogs, not to mention 75 to 100 cats, available at five shelters, one in each of the city's boroughs. On recent tours through the Manhattan and Brooklyn facilities, I met Maine coon cats, lilac-point Siamese kittens, a couple of Russian blues, and countless tabbies, calicoes, tuxedos, and tigers. I saw a toy poodle, a West Highland terrier, a longhaired dachshund, two cocker spaniels, a sheltie, two beagles, two German shepherds, and a 5-month-old Rhodesian Ridgeback, all up for adoption. I couldn't count the picture-perfect shaggy terriers, for whom I have a terrible weakness. There were far too many Rottweilers and Chihuahuas; a blond, a black, and a red Chow; three thin Dobermans; four adult boxers; an energetic golden retriever; a yellow Labrador; and a few spotted hounds. All these animals, along with myriad mixed-breeds, are there for public viewing seven days a week. Yet the CACC gets few visitors. Most New Yorkers who want to adopt pets don't even know it exists.

THE CACC—A FOUR-YEAR-OLD agency created when the ASPCA withdrew from the arduous job of animal control in the city—does virtually nothing to promote the fact that animals are up for adoption at its shelters. But that's only the beginning of the bad news.

Of the 4,502 dogs and cats that entered the CACC's five facilities in June (the most recent month for which figures were made available), 938 were adopted out—and 3,388 were killed. Most adoptions are to rescue agencies—in March, for instance, only 18 of 220 adoptions in Manhattan were to walk-ins (2,905 animals were euthanized). A total of about 40,000 a year are put down. Conditions in this system are appalling in this quality-of-life-obsessed era: Dogs sit in their own feces, Some large dogs end up in small cages and can have trouble standing up or turning around. Sick dogs and cats often go untreated

The agency's critics, a mixed bag of animal activists, experts in the field, ex–staff members, and ordinary pet owners, charge that because there is no oversight (the city both runs and monitors its own animal-control program), the facilities are shamefully substandard, and that the staff is too small, badly managed, and untrained. They argue that too many animals are needlessly euthanized, too few are sterilized before adoption, that sick animals go untreated and "exotics"—guinea pigs, hamsters, ferrets, lizards, and snakes, which are kept in two small rooms on the second floor—are inadequately caged and are neglected.

They charge Mayor Rudy Giuliani, who

Her dog had been put down whi

appoints the majority of board members, with condoning, out of indifference, an underfunded, chaotic agency that is light-years behind the rest of the country.

EVERY CITY HAS SOME KIND OF animal-control program responsible for housing, feeding, and euthanizing unwanted pets. Killing animals is controversial, but given the population crisis, one agency or another is going to have to do the job. The ASPCA gave up its animal-control contract in New York to focus on more fundable—and hence more popular—programs, largely in humane education and cruelty prevention. Now the A, as it's called, is thriving, while the CACC starves. The two agencies have no joint programs, even though they're walking distance from each another. In cities where fewer animals are euthanized and more are sterilized and adopted, all the animal-welfare agencies work together; healthy shelters are embraced by their local communities. The CACC has not even made it easy for New Yorkers to *see* the animals, let alone adopt them. As for lost pets who get caught in New York's Dickensian system, many are in dire trouble.

“I WAS AWAY WITH MY FAMILY OVER THE weekend,” says Adrienne Evans, a financial assistant at BMG Entertainment in New York. “My neighbor was watching our dog for us. She took him for a walk in the park and he slipped his collar.” The dog, who had the misfortune to be born a pit bull, was sitting on his own doorstep when the CACC picked him up. Evans came home a day later and immediately began searching. When a neighbor informed her that the CACC had picked up the dog, she called the shelter right away. “I was told they couldn't find him, and that I had to come in and look for myself. The dog was really distinct, brown and white with big blue eyes.” His ears and tail were not cropped, indicating that he had never been a fighting dog. The following day, Evans went straight to the Manhattan shelter after work. She went through the wards, calling out the dog's name. “I knew he'd cry out to me,” she said. She stopped every kennel worker and described her dog. Yes, someone told her. “He's here. I saw him.” Yet no one could find him, or knew where he had been caged. After a painful search, one of the managers brought Evans into a room and sat her down. A staff member had found her dog, dead but still warm. He had been put down while Evans was going through the kennels looking for him.

he was going through the kennels looking for him.

New Yorkers are taxed only 75 cents a year for animal control—a little more than half the national average. Today, the CACC operates with a budget of about $6 million; to run a program at the minimum standard suggested by the Humane Society of the United States, the CACC would have to raise an additional $5 million every year. At the moment, there is no full-time fund-raiser or development director on staff. The volunteer program, the backbone of many municipal shelters, has been slashed by the CACC's current director, who felt it was a hotbed of anti-CACC activity. At one point last year, before she was fired, Sandra Batalla, volunteer coordinator of the Manhattan shelter, had 75 volunteers walking, grooming, and finding homes for the animals. “One even brought her own cleaning supplies,” Batalla told me. “She couldn't bear to walk the dogs and put them back into such dirty cages.”

In contrast, Bide-a-Wee, a private shelter in Manhattan, has 200 volunteers, says Joyce Friedman, who runs the volunteer program. “I have to turn people away. What makes me sad is that I can't send them to the CACC, where they're really needed. They'd just be rejected.”

The CACC is not, strictly speaking, a city agency. It was set up as an independent, nonprofit organization that would contract with the city to handle animal control. Yet of the seven board members, three are city commissioners, and the other four are appointed by the mayor, who can fire them at will.

“When it's convenient, they act like a city agency; when it's not, they act like a nonprofit,” says Rosemary Joyce, a fund-raiser for animal causes who was briefly on the board. “I joined the CACC in 1995 because I believed it was a charitable organization, interested in helping animals. That couldn't be further from the truth. The CACC is just part of the mayor's machine. The board has no interest in raising funds.”

In one
recent month:

dogs and cats
were placed or
adopted.

were put down.

“FOR FOUR YEARS, WE'VE BEEN TRYING TO get a decent director in that shelter,” says Jane Colton, one of the original volunteers when the CACC first opened its doors. “They just don't care about doing it right. The mayor knows exactly what's happening. We've written to him, informed his staff; he won't even admit there's a serious problem.”

When the CACC's first director, Martin Kurtz, a veteran of the Department of Health, left in 1997, board members set out to hire someone with experience and vision to save the place. “Our only hope was to get a knowledgeable director with fund-raising contacts into the shelter,” says Louise Murray, a veterinarian who was a member of the CACC board and the search committee. “We were looking for a candidate with a minimum of five years' experience, and we received a stack of résumés.”

At least two highly qualified candidates—Ed Sayres, an executive who was about to leave the American Humane Association, a prestigious 100-year-old national organization, and Michael Arms, who had been director of operations at the North Shore Animal League for twenty years—expressed willingness to take on New York. The board voted unanimously to offer the job to Sayres, in part to take advantage of his national fund-raising contacts. “But they were stalling every inch of the way,” says Murray. The city postponed the decision for months, cutting Murray out of the loop. Despite protests from board members, Marilyn Haggerty-Blohm, from the mayor's Office of Operations, where she primarily dealt with solid-waste management, was brought in as a temporary acting director. Sayres eventually took another job; Arms was never called in for an interview. Several months later, on June 1, Haggerty-Blohm was officially hired.

“We were completely duped,” says Murray. “The city never intended to hire an outsider.” Rosemary Joyce adds that then–sanitation commissioner and CACC chairman John Doherty “told us the city couldn't afford to hire Sayres at a six-figure salary. Then Marilyn Haggerty-Blohm comes in at $100,000 with absolutely no experience.” Murray and Joyce were both kicked off the board. “They did a great job,” says Murray, “execution-style.”

Faith Elliot, director of publicity, was one of the first to be fired. In an unusual move for a quasi-public agency, Elliot was asked to sign a confidentiality agreement before receiving her severance. She refused, as did two other employees, Sandra Batalla and Alton Allen. What does the CACC have to hide?

The Rottweiler smothered three of her

"Plenty," says Elliot, who had been responsible for a cable-TV show promoting shelter animals and an off-site adoption program—both of which were discontinued. "The goal is just to euthanize as quickly as possible. And make sure the mayor's reputation isn't tarnished."

AFTER WEEKS OF NEGOTIATIONS, Haggerty-Blohm agreed to an interview and let me into the Manhattan and Brooklyn shelters. I had visited both facilities two years ago and had written critically about the CACC's troubles, and she was convinced that I would see improvements. The attractive, thirtyish director was sitting in her office on Park Place, far from any live animals.

Haggerty-Blohm was raised on Staten Island, where she moved up through the ranks of the local bureaucracy all the way to the mayor's Office of Operations in Manhattan. As she tells the story, one day she and then–deputy mayor Randy Mastro ended up talking dogs. "I noticed a portrait of his bearded collie on his desk," she explains. "No picture of his daughter—but the dog is there." They bonded over a discussion of the Westminster Kennel Club Show, and apparently the conversation led to a job offer.

The new director readily admits that the "facilities are atrocious," a fact she is quick to blame on the ASPCA, which built them. But she said staffing and policy changes had produced improvements. According to Haggerty-Blohm, there's $2.2 million in the city coffers to renovate the Manhattan shelter and $4.5 million tucked away for a new shelter in Queens. But the CACC could not provide any evidence of a schedule for the Manhattan or Queens renovation. Brooklyn has completed the first phase of a renovation, at a cost the CACC declined to divulge. "But things are better already; the animals aren't suffering," she says. "They're exuberant."

Haggerty-Blohm drives us up to the shelter in her new white Jeep. The Manhattan branch of the CACC, a two-block walk from public transportation through mean streets, sits next to a junkyard guarded by two large dogs. There's no parking lot. Potential adopters have little opportunity to spend time with the animals, and are discouraged from walking dogs around the block. Radio cabs are called to the shelter door for adopters to get home with their new pets.

Michael Pastore, director of operations, takes us on a tour. (Pastore has since been moved to director of field operations.) First-time visitors will be painfully aware that "the wards," as they are called, are narrow, dirty, and badly ventilated. Cats do better than dogs at the CACC because they can survive in small spaces. Dogs are stacked in three-by-three-foot cages, forced to eat, sleep, and defecate in the same small area. The staff has no time for bathing and exercising them.

I notice that some animals have water, some don't. A few dogs sit on tattered mats, which are soaked. "They don't work," acknowledges Haggerty-Blohm. She wants to purchase elevated racks for the cages, so the dogs won't be sitting in their own feces. (Three years ago, Scotlund Haisley, then the Manhattan shelter director, told me he had been begging the administration for the funds to do this. Haisley resigned after a year of frustration. Since then, none of the facility's four directors has managed to improve conditions.)

"Look at that dog," I say. "He's too big for his cage. He can't move." There's a huge brindled dog, maybe a mastiff mix, who can't turn around or stand up. Haggerty-Blohm nods sadly. "Get him out through rescue right away," she tells Pastore. Later, a rescuer calls me about a

Come on and rescue me

On any given day: More than

dogs and

cats are available at the city's shelters.

THE CACC'S ADOPTION SERVICES STAFF, run by Jody Jones, operates a special rescue program, a safety net before the last resort, euthanasia. Animals are given to a wide variety of independent rescuers (every purebred, for instance, has a group of devotees) and private organizations, including the well-known North Shore Animal League and the ASPCA.

Smaller groups, such as B.A.R.C. (Brooklyn Animal Rescue Coalition) and City Critters Incorporated, also take animals. B.A.R.C. is in Williamsburg (253 Wythe Avenue; 718-486-7489). The Critters dogs and cats are available for adoption at the Barking Zoo pet store (238 Third Avenue, near 19th Street; 228-4848) on Sunday afternoons, and seven days a week at Metropets (594 Ninth Avenue, near 42nd Street; 757-2924), or by appointment (691-2053).

These organizations—and there are many others—are run on shoestring budgets by dedicated volunteers who generally work out of their own homes. They must raise thousands of dollars annually. The animals are vetted and sheltered until they are carefully placed in new homes, even if that takes years. Rescuers do not euthanize unless an animal is terminally ill and suffering.

The CACC cuts off rescuers who become notorious for taking in more animals than they can afford to care for, but there are also many rescuers who reject the agency.

"When we get there," a cat rescuer told me in a phone interview, "the animals we have come for aren't ready, or they can't be found, and they try to give us a completely different batch—after they make us wait for two hours and then charge us $15 for every animal we take."

The animals given to rescuers are not sterilized and are always in need of medical attention. (Virtually every animal that goes through the system ends up with an upper-respiratory infection, or kennel cough, which is easily cured with antibiotics.) Rescuers have enormous veterinarian bills.

"What they don't realize," says Holly Staver of City Critters, "is that we don't need animals. We take them from the CACC to help them out."

E.H.

pups because she had no room in the small cage.

Rottweiler with five newborn pups. They were all put in a small cage, and the mother smothered three of the pups because she had no room to move.

Strays are kept in a separate ward while they are being assessed. In New York State, they must be held for five business days before they are put down or put up for adoption; the city has a special dispensation to evaluate—and invariably euthanize—strays after 48 hours. These dogs look worse than those in the adoption ward. There are numerous pit bulls, many of which look as if they've been through a war. One particularly sad dog covered in scars is unconscious; the police brought him in, having shot him with tranquilizer darts. When he wakes up, if there's no legal dispute over his destiny, he will be put down. The staff spends most of its time caring for animals that will be killed.

It's early afternoon, and the strays are still sitting in mounds of feces that have obviously been left all night.

"Why haven't these kennels been cleaned yet?" I ask Pastore.

"You can't control when they go to the bathroom," he replies.

True. But you can control when the kennels are scooped and cleaned. An ex-employee will later tell me that at one time, "one worker was often responsible for keeping between two and three wards clean, which can mean 75 animals." This man says he was alone in the Manhattan shelter from midnight to 8 A.M., with "300 animals to watch and water, telephones to answer, and the front door to monitor." A CACC spokesman says that two people currently work the midnight shift.

Pastore moves the tour upstairs to where the long-term "holding" animals are kept. Their owners have died; or been hospitalized, arrested, or evicted; or have lost their animals for other reasons. A tenuous legal safety net keeps these pets alive. Until they are released, a process that can take days or months, the dogs remain in the same small cages. Most of them are in visibly poor physical and psychological shape at the end of their incarcerations at the CACC, unless they become house favorites and receive special treatment. The holding animals apparently receive less attention and care than the dogs and cats downstairs.

"It's hard to get most of the vets to even go upstairs and treat these animals or update their vaccinations," reports Ralph Gonzalez, a former assistant Manhattan shelter director, in a telephone interview later. (Internal disputes erupt over the euthanasia of particular animals. Gonzalez resigned in April after he ordered put down a beagle that he knew others wanted saved.) While Gonzalez was still with the CACC, a kennel worker was fired for hosing down a cage with steaming hot water without having first removed the animal. "He had done it several times," said Gonzalez. The worker was using ear protectors and couldn't hear the dog crying out in pain.

"What can you expect?" a former employee said over the phone. This woman had been warned, like everyone else, not to talk to the press, but her frustration prevailed. "The management hires kids for $8.25 an hour. They know nothing and are badly trained. No one—that is, no one who cares—is watching."

The ward is being cleaned as we enter, and we wade through a river of urine, water, chemicals, and feces. The shelter is so badly designed that the muck from the cages all has to go into a drain in the center of the floor. Haggerty-Blohm tiptoes through the swamp in beige pumps. In the hallway outside the holding wards are eleven Chihuahuas in a stack of cages; each dog is sitting in feces. "They are about to be cleaned," she says, optimistically.

When we go back downstairs to the shelter offices, Haggerty-Blohm looks at me and says, "Well, doesn't everything look better?"

THE BROOKLYN SHELTER, IN EAST New York, is partially renovated but more dilapidated than Manhattan, and the tour is even more discouraging. The unrenovated wards are stifling; the newly air-conditioned wards are freezing. Sandra Batalla, the former Manhattan volunteer coordinator, worked in Brooklyn during the recent renovation. "I would come in the morning and see kittens with goop dripping from their eyes and noses," she told me. "They were freezing to death. The wards are either saunas or freezers.”

In the new sections, dogs and cats are housed in the same wards—taboo in most shelters because it's far too traumatic for the cats. The CACC has purchased glistening, stainless-steel three-by-three-foot cages—which are triple-stacked. To be placed in the top ones, dogs must be lifted four or five feet off the ground. Scared dogs that keep to the back of a top cage are removed by lasso. Staff members have told me that dogs often get their legs broken on cage doors while being taken out. According to Batalla, “If a worker breaks a dog's leg, the dog is euthanized.”

The Brooklyn kennels, unlike Manhattan's, are very clean. I ask when the dogs were last fed. Pastore—along for this tour as well—tells me they are fed each day “at two in the morning and two in the afternoon.”

Kittens had goop dripping from the

Borough haul: Adoptable pets near you

- If you're looking for a dog or a cat, go to a CACC shelter—you'll save hundreds of dollars, not to mention a life. Manhattan's has the most animals; Brooklyn's has a parking lot; those in Queens and the Bronx are the smallest; Staten Island's is small but relatively new. If you go on a Saturday, bring a book—the wait could be two hours, but it's worth it: Most people who have adopted shelter animals would never dream of setting foot in a pet store again.

MANHATTAN
326 East 110th Street (722-3620)
Hours: Daily 11 to 6

BROOKLYN
2336 Linden Boulevard
(718-272-7200)
Hours: Tuesday through Sunday 10 to 4

STATEN ISLAND
3139 Veterans Road West
(718-984-6643)
Hours: Weekdays 10 to 3, Saturday and Sunday 10 to 6

QUEENS
92-29 Queens Boulevard,
Rego Park (718-997-6330)
Hours: Tuesday through Saturday 11 to 3

THE BRONX
464 East Fordham Road
(718-733-0743)
Hours: Tuesday through Saturday 11 to 3

E.H.

“You wake the dogs up and feed them at two in the morning?”

“There's nothing else for the staff to do,” he explains, “so we have them feed.” It's 2:30 in the afternoon, but there's no food in sight. “Why aren't the dogs being fed now?” I ask.

“I had the staff hold off,” Pastore says. “I didn't want the feeders getting in your way.”

Denise Brown, the Brooklyn shelter director, reluctantly agrees to answer some questions. When I ask her whether she has been flooded with incoming animals, she says, “Not really.”

“There's no space problem?”

“We don't euthanize for space,” she says, like a recording. “We only euthanize sick or aggressive animals.”

I am wondering whether she actually believes this. According to Gonzalez, more than 100 animals are put down every day citywide during the summer crunch. In Manhattan, animals are selected for euthanasia twice a day. “For every animal that I held onto, four may have had to go down because of space,” he says. “Each animal is holding a cage—it's simple mathematics.”

And it gets to people. One kennel worker took home a puppy scheduled for euthanasia and bottle-fed it for a few days. The pup turned out to be a lost pet and was returned to its owner; the worker was fired.

Each year: New Yorkers are taxed just for animal control--barely half the national average.

GARY KASKEL, A PASSIONATE ANImal activist, is the sharpest thorn in the CACC's side. Kaskel has been watching the CACC, documenting its every blunder, since his first battle with the agency, over the disposition of ferrets. He is also co-chair of the Shelter Reform Action Committee, a coalition of organizations and individuals that is determined to get a humane animal-control program for New York.

“The city is covering up a despicable program, financed by tax dollars,” he says. “The CACC claims it's not a city agency, yet what kind of private, not-for-profit organization allows the mayor to kick directors off its board?”

Kaskel is working on a lawsuit that will challenge the city's creation and operation of the CACC. In the meantime, the SRAC is running an anti-CACC campaign in the New York *Times* to educate the public about the fate of shelter animals. Kaskel has also gotten the D.O.H. and CACC to respond to more than 50 Freedom of Information Act requests and open up CACC board meetings to public scrutiny. Everything you *never* wanted to know about the CACC—documents, articles, reports on meetings, press releases—is gathered together on the SRAC Website. Along with others in the humane community, Kaskel wants Haggerty-Blohm fired. “She's an inexperienced city hack,” he charges.

When the CACC's first three-year contract with the Health Department was up in 1997, City Council member Kathryn Freed called a hearing to investigate the agency's performance.

“The majority of the animals weren't—and still aren't—being sterilized,” says Freed. “There was, and is, no education program, no fund-raising, and no real effort is made to adopt out animals. All they do is kill them.” But Dr. Benjamin Mojica, commissioner of health, didn't come to the hearing, and Freed canceled it in disgust after about a half-hour of interviewing a flunky who knew nothing relevant to the questions at hand. Her next option was to subpoena members of the DOH, but in the meantime, the CACC's contract was quietly renewed.

It's not as if Giuliani would have to reinvent the wheel to build a decent shelter system. Other cities have managed to shelter animals without the Sturm und Drang that affects the CACC. Municipal shelters routinely round up strays, deal with public-health issues such as rabies, efficiently license animals, and perform euthanasia on a high volume of pets (approximately 20 million dogs and cats are put down each year in the U.S.). But these shelters are also working with hundreds of independent humane societies and rescuers to lower euthanasia rates.

The only way to stop the killing is to prevent the animals from being born. Spay-and-neuter is the law at most shelters. Although the CACC pressures owners to sterilize their animals (or pay $285) when they redeem them from the lost-and-found, it hands out thousands of dogs and cats that are intact to rescue groups. Some CACC animals are sterilized each week at the Fund for Animals's midtown clinic, but there are no plans for a surgery inside the CACC, de rigueur in shelters that have made a difference.

eyes and noses. They were freezing to death.

In 50 cities across the country, breeding and sterilization will both soon be subject to law, but not in New York, despite the fact that it is cheaper to sterilize animals than to shelter, feed, and kill them; over time, the intake would go down, allowing the shelter to house animals for a longer period and find them homes. In Las Vegas, Mary Herro, a pioneer in the field of sheltering and currently the president of the Animal Foundation, is close to reaching a "zero-kill" goal for adoptable animals. She has built a high-volume spay-neuter clinic in her shelter and has plans to build a new $5 million facility across the street. But Herro has Las Vegas mayor Jan Jones solidly behind her, raising money and public consciousness.

At the moment, San Francisco has one of the country's model programs. There, several groups work together, despite inevitable tensions. "We don't all like each other, but that doesn't matter," says Carl Friedman, director of the Department of Animal Care and Control—San Francisco's CACC. "The goal is to save as many lives as possible."

The well-funded Bay Area SPCA is a Disneyesque facility that looks more like a country club than a pound. But the spectacle draws the public, which finds clean, well-fed, and exercised animals. Every dog and cat is kept in its own "condo," as if each had an independent trust fund (a few have roommates). Each condo comes with furniture, and paintings hang on the walls. The operative illusion is that the shelter is a home—not a prison. The SPCA has a list of 2,000 volunteers.

On a recent trip to San Francisco, I watched a group of Persian cats lounge on a sofa watching a video of goldfish swimming in a bowl. The cats looked a little bored, but people were amused. "If you want to do adoptions, the public has to have a happy experience walking through the shelter," says Michael Arms, who, when he was with Long Island's North Shore Animal League, managed to get 3,000 families going through on an average week. "The CACC is a warehouse where animals are stacked in boxes and hidden away."

Next door to San Francisco's animal palace, the Bay Area facility described above, is the city's municipal shelter, where Carl Friedman must accept every animal that comes his way. (The SPCA, on the other hand, has the privilege of picking and choosing its residents.) But the two agencies have an agreement. When space runs out for any healthy, adoptable animals at Care and Control, they are moved across the street to the SPCA, which does not euthanize—it's a "no kill" shelter. One facility is a palace, the other a tenement, but the animals are well cared for in both places. Staff are friendly and available. In comparison, New York's CACC is an armed camp.

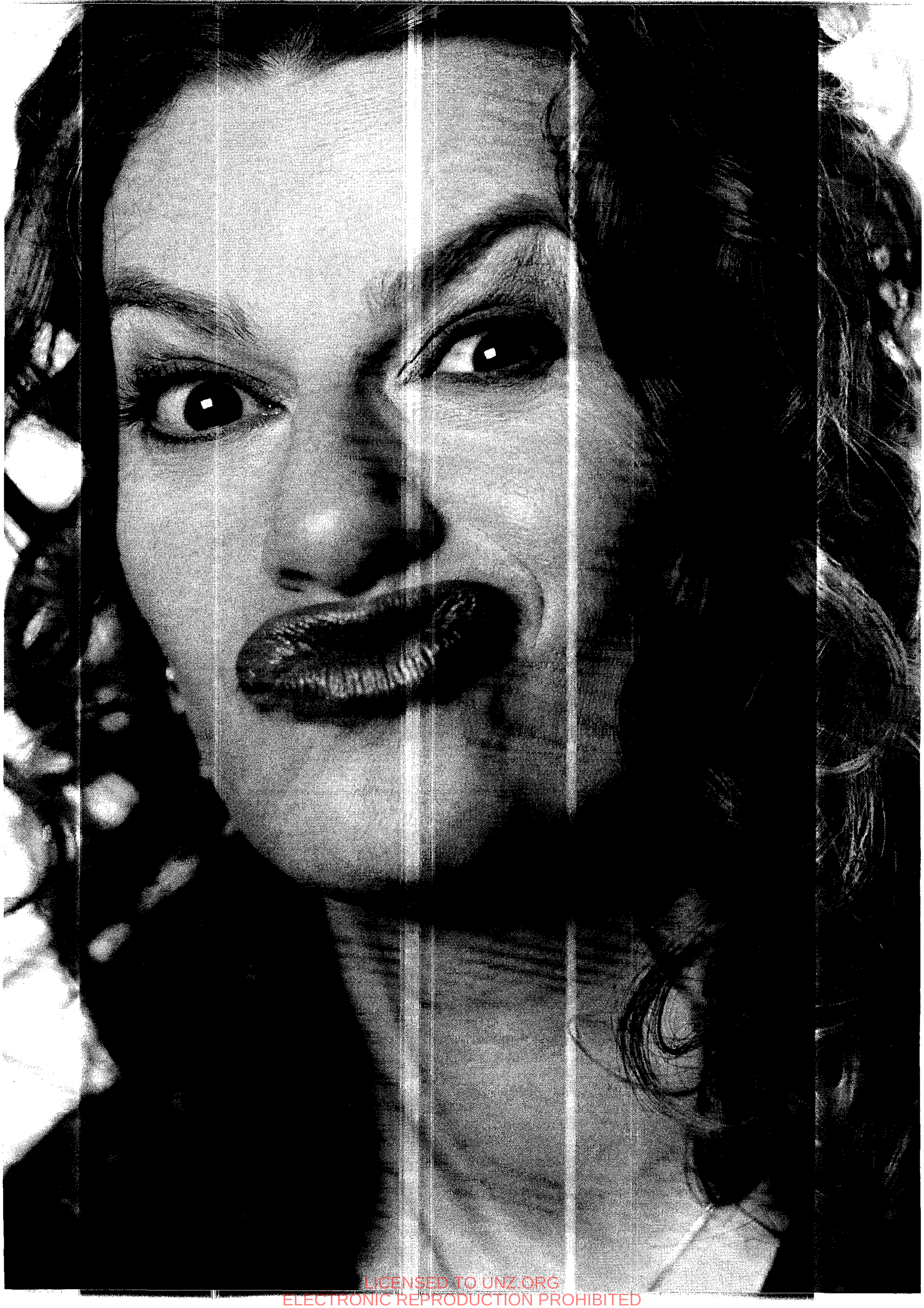
"The Manhattan facility is a disaster," says Friedman, an ex–New Yorker familiar with the CACC's problems—he is the co-author of a scathing report on the New York system, commissioned by the CACC when it first took over from the ASPCA. "The pressure is on them to improve conditions, yet they have no resources to do it. If all the New York humane agencies don't begin to work together, instead of fighting with each other, the animals will never benefit." (Haggerty-Blohm told me she is in close touch with Friedman and other municipal-shelter directors; Friedman says, "I can't recall speaking with her. But I talk to many people.")

HAGGERTY-BLOHM CAN get the mayor to hold a puppy for a photo op. But can she get him to understand that city animals deserve better? "I have a direct line to the mayor's ear," she says. "That's exactly what the CACC has lacked."

Humane activists are skeptical. "The problem is that we need someone who can shame the city into putting more money into animal control," says Gary Kaskel. "Haggerty-Blohm's allegiance is to the mayor—not to solving this crisis. All she wants to do is keep the lid on a very volatile situation."

Kathryn Freed is currently drafting a spay-neuter law for New York City. This alone could make a dent in euthanasia statistics, but it will not affect how animals are treated during their stays in the pound. And Freed is pessimistic about transforming the CACC into a decent Humane Society.

"How many millions do we have to spend before the taxpayers understand that there hasn't been an iota of progress for the animals in this city since the CACC took over?" she asks. "If dogs and cats could vote, the mayor might pay some attention." ■



A new baby and a Broadway show may have rounded off her roughest edges, but don't expect Sandra Bernhard to be . . . nice. *Okay, Madonna?*

The Bitch Is Back

BY JONATHAN VAN METER

It's two days before her 43rd birthday and exactly one month before she will give birth to seven-pound-ten-ounce Cicely Yasin, and the usually skinny, bitter Sandra Bernhard is—at least for now—fat and happy. It's an early-June day, and Bernhard's sitting at her favorite window seat at Tea and Sympathy, a tiny sandwich joint on Greenwich Avenue just across the street from her apartment, spooning chicken soup into that preposterous mouth of hers. She has about her an air of introspection and peacefulness—a glassy-eyed, almost narcotized quality. It's as if nothing, or no one, could rattle her. Not today.

"People always say when you're pregnant, you're hormonally imbalanced and freaking out," she says. "I feel more centered and more focused and less neurotic and fearful than I ever have in my whole life. For me, it's been a really great stabilizer." Bernhard has eaten a small meal just an hour before this lunch, and she will enjoy another small meal an hour after this lunch. That's what being pregnant is all about, she says: "Snacky moments."

Our lunch—brief, pleasant, mellow—is interrupted several times. Bernhard surveys the scene distractedly, until Nicky and Sean, the proprietors of Tea and Sympathy, appear. They're young, attractive, married, British, and very tan—just back from a two-week vacation on a tiny island off the coast of Puerto Rico, a place Bernhard visited, loved, and recommended to the couple. "Baby, how was your *triiip*?" Bernhard coos. "I just said to Mitch, my keyboard player, 'I wonder how Nicky looks with a tan.' You look gorgeous. I was thinking about you so much. I was sending you such good vibes. I kept saying, 'I know that they're relaxing, recouping . . . *rejuvenating*.' " She freights that last word with so much over-the-top breathlessness—like a Vegas lounge singer —that, for a second, you question her sincerity. "Look at you, honey. Just what the doctor ordered, huh? How about that pool? And the beach? How divine was *that*?"

"So," she says, turning back to me, "continue. Where were we?" Before she can answer my next question, her attention drifts away once again, this time to an exceptionally beautiful young blonde woman who has entered the restaurant with an older woman—also beautiful and blonde. "Hey, honey!" says Bernhard, louder than necessary. "How are you? Good to *see* you. You look *cuuute.*" People are now looking up from their menus. The blonde girl—a model, it turns out—seems a little embarrassed; Bernhard, too, squirms slightly. Then, turning to me, she laughs—a satisfyingly rich version of her very excellent laugh. She leans in closer as the women are seated just two tables away. "Well, she *is* cute," she says, quietly defensive. "She's gorgeous, I might add."

Bernhard sneaks a look at them. "That must be her mother. The mother's almost prettier than she is. Jesus, that apple didn't fall far from *that* tree. *Shit!*" She shakes her head. "By the way, if you're wondering who that model is, it's Sarah O'Hare," she says, in a self-conscious

PHOTOGRAPHED BY EIKA AOSHIMA

burst of insidery name-dropping. "It'll be fun to throw her in."

ON NOVEMBER 5, SANDRA BERNhard's blistering one-woman show *I'm Still Here . . . Damn It!* opens on Broadway at the Booth Theater, the final stage of a comeback that began quietly in the summer of '97 in a club called Luna Park in Los Angeles. That Bernhard needed to make a comeback at all may come as a surprise to some, but after watching Sandra recover from Madonna for the past five years, playing one too many so-so, seventh-fiddle roles on television (*Roseanne*, *Chicago Hope*, *Ally McBeal*), spending too much time hanging around supermodels, and generally being too much The Celebrity and not enough the brilliant ironist/crank-chanteuse, her faithful audience had all but lost hope.

"I needed to get back to my roots, of what I do best, which is perform live," she says. "At Luna Park, I got up once or twice a week and said whatever was on my mind and wrote these pieces onstage, and it was just super-satisfying." Last fall, Bernhard brought her new material—songs, monologues, characters, complaints—to the intimate cabaret setting of the Westbeth Theater for what was to be a brief, limited run; she ended up holding court nightly, for three months. Partly because of a rave in the New York *Times* ("Her irresistible new show . . . is an angst-driven, foul-mouthed, poison-laced joy ride . . ."), the show became one of those rare, *right now* downtown–New York theater experiences. Usually jaded fashion and media people went back two and three times, as if they were going to see a favorite local band.

"After the *Times* review," says Shelly Schultz, Bernhard's new, very showbizzy William Morris agent (who talks like a Bernhard character), "we started getting the Broadway theatergoers—blue-haired ladies, even! Dressed up! New York theatergoers! That's what turned it around."

"There were a lot of people I had never seen in my audience," says Bernhard of her Westbeth run. "It was kind of trippy. They weren't necessarily the most verbal or expressive, which was a little frustrating, because I like a crowd that whoops it up, like the drag queens and the gay, young freaks. But at some point, if you want to move on with your career, other people have to come see your work."

"My mother's an abstract artist, my father's a proctologist." Beat. "That's how I view the world."

What made the show so compelling, so delicious, was the sheer audacity of Bernhard's riffs. The show was ruthless—"a mean little cocktail," said *The New Yorker*—and utterly up-to-the-minute.

On Princess Di: "There was so much I wanted to say about the princess, but when I saw Steven Seagal speak so eloquently on CNN, I said to myself, 'What do *you* have to contribute to this moment?' It was such a rare and unique opportunity for so many stars and celebrities to express the repressed grief they've felt for things we can't even *begin* to imagine. When Tom Cruise described how many times he drove through that tunnel, it gave me the *chills.* I said, 'It's the edgy shit that needs to go into your work, baby.' "

On Courtney Love: ". . . She's gone full Hollywood. She's hanging out with Amanda De Cadenet, wearing vintage dresses and matching tiaras and going to the Oscars. *Subtle* changes . . ."

On Madonna: "I'm studying Cabala . . . and, you know, a lot of other people are studying as well. I don't take direct responsibility for that. But you know, Madonna is studying Cabala. Honey, if it's given her wisdom and insight . . . I would rather run into her at a Cabala event than in a disco in Miami. We recently had [an event], and Madonna brought her little girl. Smart as a whip. And not impressed with her mother. Kept a healthy distance all night."

On Mariah Carey: "Now she's trying to backtrack on our asses, gettin' real niggerish up there at the Royalton hotel suite with Puff Daddy and all the greasy, chain-wearing black men. 'Oooh, yeah, Daddy . . . I got a little bit of black in me, too. I didn't tell you that?' . . . Do *not* try to compete with the fierce ghetto divas. Because they will go down, in, around, and *off* on your ass! . . . So don't fuck with me, phony white bitch!' "

Some dismiss Bernhard as simply mean, bitter, jealous. Laurie Stone famously described her as "petty and bilious" in 1988 in *The Village Voice* in her review of *Without You I'm Nothing,* Bernhard's brilliant, breakthrough piece of theater. Bernhard responded by humiliating Stone in the show for six months. When Stone got word of the attack, she called and left a cloying, back-pedaling message on Bernhard's answering machine. Bernhard responded by playing the message onstage every night (and on David Letterman). Stone eventually called in a lawyer.

While a bit cruel, Bernhard's sly incorporation of the criticism into her show served to expose the often duplicitous nature of the media's relationship to performers: suck up, then tear down. Or in Stone's case, tear down, then suck up. Oddly enough, last Wednesday—ten years after the squabble—Stone and Bernhard ended their public feud when Stone interviewed Bernhard for *Interview* magazine and essentially apologized. "She was very cool about it," says Bernhard later. "It was nice that she came clean with me. It was nice to put that to bed."

To simply indict Bernhard as petty and bilious is a bit facile—and misses the point entirely. In an America where celebrities are royalty, Bernhard functions as a court jester. Though she lives inside the kingdom that is show business, she identifies with the outsider, the audience. Her dual function is to report to outsiders how absurd, fake, and nasty life can truly be among the kings and queens, even while sometimes displaying those qualities herself.

That said, she can be uncommonly savage and poisonous—not everyone's cup of gall. For those who love her, though, there is nothing more satisfying than Bernhard's unleashed id. "I think of her as a Joe Orton for right now or like the modern equivalent of a *Punch* magazine humorist from the turn of the century," says John Cameron Mitchell, the writer and star of *Hedwig and the Angry Inch,* the ingenious, head-banging Off Broadway show directly inspired by *Without*

Hair by Syd Curry for Profile; makeup by Bethany Karlyn for Stila Cosmetics/Heller Artists; styling by Terrance MacFarland for Jed Root. Diamond Alphabets™ necklace by Isaac Mizrahi.

You I'm Nothing. Mitchell and Stephen Trask, *Hedwig*'s musical director, worship Bernhard. "She can perfectly limn a public figure," Mitchell continues. "She worships the figure and, at the same time, realizes how ridiculous they are. Some people might not even bother to portray such a phenomenon because it's giving the person too much credit, but she's able to see the value in some self-important rock star; she can see the camp value, or even the projected value that we give them—we project things onto Mariah Carey, and at the same time, we see how ridiculous she is. Sandra sees their value *and* their harmfulness."

At Tea and Sympathy, when I ask Bernhard if she's been catching any grief for her send-ups of Mariah, Courtney, Madonna, et al., she says, "Yeah, it's weird. More this time than ever. Mariah Carey never saw the show, but she heard about it. Sandy Gallin called me—he was her manager; he used to be my manager. I said, 'Sandy, it's not coming out of the show.' " She takes a second to process. "You know . . . it's never really about *that person*. It's really more of a comment on MTV and videos and the culture and how people really don't even know themselves. They'll pretty much do what they're told to do because they have a gift—a good voice—but above and beyond that, they don't really have a point of view. Which is okay, but it's ripe for making fun of."

I question her use of the word *niggerish.* "I have carte blanche to use that word from my friend Paul Mooney," she says of the black comic who wrote for Richard Pryor. "I'm a card-carrying white-black girl. Plus, I have a huge black following, so, you know, it's like a *black* person saying *niggerish.*" On cue, two fortyish black guys walk by the window, double-take, backtrack, tap the window, and wave—all smiles and thumbs-up. Bernhard waves back and shoots me a withering look: "I rest my case."

In Bernhard's 1993 book of essays and short stories, *Love, Love and Love* (she has another, similar book coming out next month titled *May I Kiss You on the Lips Miss Sandra*), there is a nakedly honest, moving piece very obviously about Madonna. "She never loved me," it begins. "I swear to you nothing ever happened . . . She adored me in public more than anywhere else, where maybe someone would overhear our conversation and imagine that something was really going on between us."

"*Being nice is a weak emotion. It's not even an emotion. It's just a weakness, period.*"

Whatever happened between these two—Bernhard will say only that "she betrayed our friendship"—they remain estranged, though they occasionally run into each other at fashion shows and parties.

"It's like being a teenager," says Bernhard of these awkward encounters. "Throws you right back into that weird, insecure mode. It's been a long time now, but those kinds of relationships leave a mark. I don't really have much ego about it from my end. It's never really, to me, been set right, but you know what? Maybe things just don't get to be set right in your vision of it.

"Madonna came to my show toward the end, and I guess she was really offended on behalf of Lourdes, which is ridiculous, because I totally give it up to the kid." She laughs. "The point of the whole story is, she's studying Cabala, and I think that's great. But the bottom line is, if you're studying Cabala you know that with everybody that comes into your life, especially a child, there is some unfinished *tikkun,* or correction, that you need to make in this lifetime, and usually that kid is bringing you some experience that's gonna bust your balls. Okay?"

Here, the old wound opens up a bit. "She never even called me directly, she just told a couple of people I know that she was *deeply* offended. But you know, she's been studying the Cabala for two years, and the whole point of that is to get fucking real. I've run into her. I've been cool with her. When she's ready to pick up the phone and get real with me, she knows where to find me."

WHERE TO FIND SANDRA BERNHARD: DRIVE up Laurel Canyon, deep into the heart of North Hollywood—a.k.a. the Valley—and into L.A.'s weird suburbia. One can't be too sure whether the muscle cars parked on Bernhard's block are owned ironically by the hip, young writers who've recently discovered the neighborhood, or reverently by the teenage children of working-class couples who've always lived here. "The red Mustang belongs to the 17-year-old next door," says Bernhard as she meets me at the gate. "He's a cute kid." She lives in a two-bedroom Spanish bungalow. Her gold Acura is parked in the driveway. Her lawn is meticulously groomed and landscaped—the prettiest on the block.

It's late August, about six weeks since the C-section birth of baby Cicely on July 4, and Bernhard is back to her old skinny self. The dewy mellowness of Tea and Sympathy has been replaced by what is probably her usual unpredictable moodiness. When I ask for a tour of the place, I am pointedly not taken into the kitchen, where Cicely and the nanny sit at a table, though I can see them from across the living room. A month later, a full-page picture of Bernhard nuzzling Cicely turns up in a big spread in *Harper's Bazaar.*

When I ask Bernhard why she decided to have a baby at 43, she deflects the question with a joke: "I just thought it would be fun to have a little sidekick of my own." (Questions about conception and father are met with steely *No comments.*) Cynical trendspotters have been anxious to lump Bernhard, Madonna, Rosie O'Donnell, and Jodie Foster—all famous moms of about the same age and sensibility—together with a meaningful, pre-millennial, feminist and/or lesbian, nurture fest. Don't look to Bernhard for any insights. She is fiercely private to the point of being, at times, obtuse. Of her love life, she will say only that she's been single for a year, after a breakup of a serious, reportedly tumultuous five-year relationship. "I've been on my own," she says. "Just hanging out by myself."

Back in the outing eighties, Bernhard was a popular punching bag for a gay press that was a little more desperate for icons than they are today. Bernhard has always resisted being labeled or called into action. In 1994, at the Stonewall 25 cele-

for information call

NEW YORK

For the latest on restaurant trends, nightspots, Broadway shows, concerts, sporting events, and more, turn to NEW YORK's Information Services Department.

To get information about any articles or reviews that have appeared in NEW YORK, just call 212-508-0755.

Rediscover the world's greatest city by calling the Information Services Department, Monday-Friday, 10:30 A.M. to 4:00 P.M.

bration in Central Park, before hundreds of thousands, lesbian activist/journalist Ann Northrop used her bully pulpit to thunder away at Bernhard for making jokes at the expense of lesbians for the amusement of gay men. More recently, Bernhard said in *I'm Still Here . . . Damn It!* that when the director of *Ally McBeal* suggested she take her character in a "gay direction," Bernhard resisted: "Quite frankly," she said, "I'm not that thrilled about being gay in my real life."

When I ask Bernhard about her "reluctant lesbian icon" status, circa late eighties, she says, "That was when the gay community was very p.c. and everybody *had* to come out, and now Sarah Pettit, who used to be the editor of *Out*, is writing freelance articles about her hair for *Elle.* I'm like, 'Honey, who predicted this shit? *Who* predicted it?'

"At the end of the day, it's all about fashion. So that's why I wouldn't buy into it and that's why I still fight it. Everybody knows; it's inferred; it's all there in my work. I'm not here to make you feel good as a performer *and* a person. That's not what I do. I just leave it completely out. Which to me is a throwback to stars of the thirties and forties. You didn't see *those* people talking about this shit. It's nobody's fucking business."

Bernhard detests the high-wire act of Ellen DeGeneres and Anne Heche's intensely public romance, calling it "shtick . . . I think they're targets for every imaginable kind of hatred, and who wants to expose yourself to that? They look like they're ready to break apart at the seams. I just find it very bizarre. I don't understand it at all."

SANDRA BERNHARD WAS BORN IN Flint, Michigan, and raised from the age of 10 in Scottsdale, Arizona. As she says in *Without You I'm Nothing*, "My mother's an abstract artist, my father's a proctologist." A beat. "That's how I view the world." She has three older brothers, all of whom had creative leanings (photography, music, writing), though they all eventually opted for professional careers (dentist, doctor, sales), a fact that seems to disappoint her. She qualifies her relationship with her brothers as "very close," but when I ask if her family "gets" what she does, she shrugs: "We don't really talk that much about it. My mom's very cool with it, but she doesn't always understand who I'm talking about. I don't really get away with too much in my family. Keeps me grounded."

In high school, Bernard spent a lot of time "scowling in the corner" with her two best friends, Dan and Tom. She was a mediocre student and not much of a joiner—except for the chorus. "I loved singing," she says, "but they never let me in the best chorus, the one where you got to do all the musicals, which is pretty ironic, I guess. I wasn't the class clown, I was the class commentator. I always had some smart-ass observation about the world that I had to, like, let everybody in on."

She graduated from high school a half-year early and went to Israel to work on a kibbutz for eight months. On May 5, 1974, at the tender age of 19, she moved to L.A. and became a manicurist in a beauty salon, where she would eventually tend to the cuticles of seventies superstars Dyan Cannon and Jaclyn Smith, beginning in earnest her peculiar relationship to fame. Within a year, she was onstage.

"My first performance was at an open-mike night in a club in Beverly Hills called the Ye Little Club on Cañon Drive, and it consisted of a Mary Tyler Moore impression and a really bad joke about being a medium: 'This is a small. This is a large. I'm a medium!' I was wearing a pair of khaki shorts, a safari jacket, a straw hat, and some espadrilles—a bad fashion moment. Two very pivotal people in my life—Lotus Weinstock, who passed away a year ago, and Paul Mooney—were there that night, and they kind of took me under their wing and raised me in this business. My goal was to be somewhere between Lily Tomlin and Bette Midler: I wanted to sing and be really original and audacious and outrageous."

For five years, Bernhard worked at the salon by day, performed at the clubs at night, and disco-danced into the wee hours. "I was a fag hag," she says. "That was my favorite thing to do: go dancing with gay guys." While she no longer spends her nights dancing in clubs, she is, it would appear, still a fag hag. When I ask who her best friends are, she lists a handful of guys, all gay men in the business of fashion or decorating.

Bernhard is sitting in a chair across from me in her den. Just above her head on the wall is a photograph of her and longtime pal Isaac Mizrahi in Budapest. Richard E. Grant took the picture during the filming of *Hudson Hawk,* a film distinguished mostly by being a spectacular failure. Bernhard has had a very strange film career. After brilliantly inhabiting the creepy, predatory groupie in Scorsese's *The King of Comedy* in 1982, she never lived up to her original promise. Other than that performance—one that she admits was "so close to me"—Bernhard has never been very good with anyone else's words but her own coming out of her mouth. "I don't really consider myself to be an *actress,*" she says. "I don't really like it that much."

In 1992, after seeing her perform in her one-woman show *Giving Til It Hurts,* Camille Paglia enthused, "By her gutsy insistence on singing . . . Bernhard has rejoined stand-up to its origins in vaudeville, where music and comedy were brassily interwoven." "Singing's my first love," says Bernhard. "If I could be anything, I'd definitely be a rock singer in the league of Linda Ronstadt, Marianne Faithful, Patti Smith, Joni Mitchell. But . . . I get to do it enough so that it's satisfying."

At a Laura Nyro memorial at the Beacon Theater last year, she performed a dead-on mimic of "Lonely Women," and earlier this year, she sang on the same bill at a Walden Pond–benefit concert with two of her heroes, Stevie Nicks and Joni Mitchell. "Bernhard delivered a surprisingly forceful and full-bodied take on George Gershwin and DuBose Heyward's 'Summertime,' " noted the Los Angeles *Times.* Perhaps more important, she has become "good friends" with Marianne Faithfull.

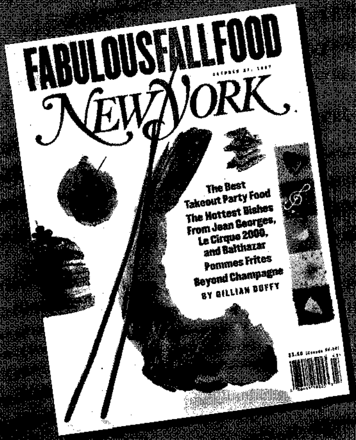
"Sometimes I want her to provide the alternative to some of the things she makes fun of," says John Cameron Mitchell, "because she is so unique herself that I think of *her* as the alternative to the ridiculous rock stars. She is, to me, as much of a rock star as they are. She's like the Cassandra—warning of the ridiculous, the hubris, the troubles—but sometimes I want her to be the heroine, leading the vanguard of the alternative to those stupid things. She likes the mind-fuck, but the ultimate mind-fuck for her audience would be for her to force them to take it completely seriously, force them to cry."

Perhaps Bernhard's newfound, Cabala-inspired "inner peace" and the addition of a child to her life will give her the necessary empathy/sympathy to connect with an audience on that level and move them past seering sarcasm to actual tears. Who knows. When I ask Steve Aturo, Bernhard's best friend, how motherhood has changed her, he says, "I think the big change came even before she was pregnant. It wasn't that she was an unhappy person before, but she let go of a lot of anger, which made her relate to things in a different way. She's really let her guard down." He starts to laugh. Though she's still the edgy Sandra we know and love. She hasn't lost her edge, *that's* for sure."

No kidding.

"People are afraid of me," says Bernhard, when I mention that some people *really* dislike her. "People don't like the truth. They don't like to be called on their bullshit. They'd rather be *nice.* They'd rather hide behind the pretension of being nice, and being nice doesn't really get you anywhere in this world. It's a cop-out. It always has been. Being nice is bullshit. Being real, being concerned, being passionate, loving, all comes from very strong emotions. Being nice is a weak emotion. It's not even an emotion. It's just a weakness, period." ■

NOW, EVERYTHING YOU NEED FOR THE PERFECT HOLIDAY MEAL FITS IN YOUR MAILBOX.


FABULOUSFALLFOOD
NEW YORK
The Best Takeout Party Food
The Hottest Dishes From Jean Georges, Le Cirque 2000, and Balthazar
Pommes Frites
Beyond Champagne
BY GILLIAN DUFFY

The *Holiday Food* issue. Eat, drink, and be merry.

NEW YORK
The magazine for the center of the world.

issue date: 11/2 on sale: 10/26 ad close: 10/12

www.newyorkmag.com

Stutter?

Know Someone who Does?

Then you owe it to yourself to contact the National Center For Stuttering and learn about the physical cause of stuttering that led to a treatment with a 93.4% success rate. If you stutter, or know someone who does, call 1-800 221-2483 for a free brochure - and ask about the video-tape showing the dramatic results of treatment.

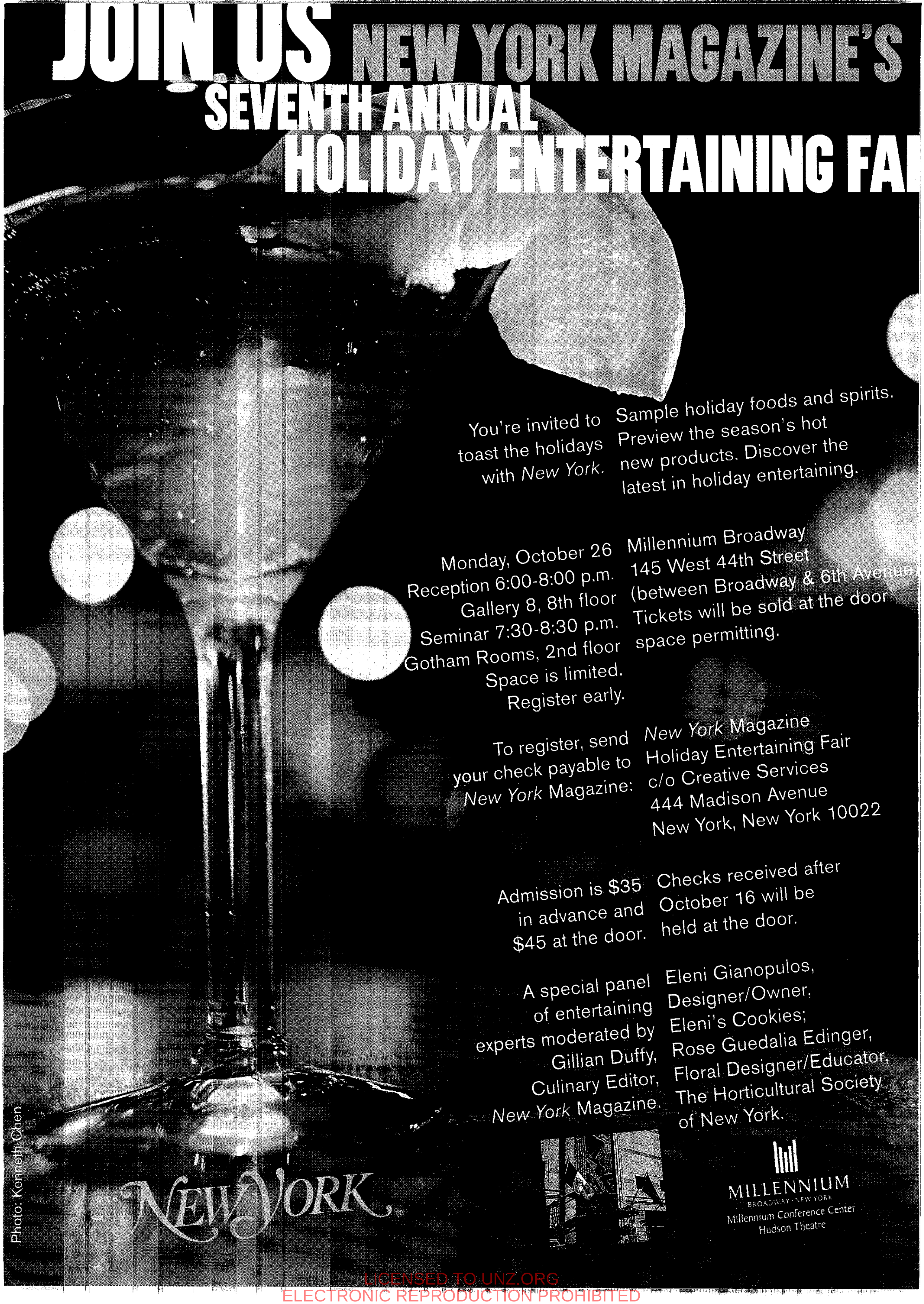
The National Center For Stuttering
200 East 33rd Street
New York, NY 10016

Wendy PRESENTS AMERICA'S FINEST ANTIQUES SHOWS

The Park Avenue Antiques Show
at Wallace Hall, PARK AVENUE at 84th ST, NYC
October 16-18

BENEFIT PREVIEW: Thurs. Oct.15, 6 pm to 9 pm
Patron Tickets $150 (*in advance)* $50 per person (*tickets available at door*)
SHOW HOURS: FRIDAY & SATURDAY, 11 am - 8 pm SUNDAY, 11 am - 6 pm
ADMISSION $10.00 PREVIEW & SHOW INFO: (212) 288-3588
FREE SHUTTLE BUS FROM THE ARMORY AT 67th STREET

JOIN US NEW YORK MAGAZINE'S SEVENTH ANNUAL HOLIDAY ENTERTAINING FA



You're invited to toast the holidays with *New York.*

Sample holiday foods and spirits. Preview the season's hot new products. Discover the latest in holiday entertaining.

Monday, October 26
Reception 6:00-8:00 p.m.
Gallery 8, 8th floor
Seminar 7:30-8:30 p.m.
Gotham Rooms, 2nd floor
Space is limited.
Register early.

Millennium Broadway
145 West 44th Street
(between Broadway & 6th Avenue)
Tickets will be sold at the door space permitting.

To register, send your check payable to *New York* Magazine:

New York Magazine
Holiday Entertaining Fair
c/o Creative Services
444 Madison Avenue
New York, New York 10022

Admission is $35 in advance and $45 at the door.

Checks received after October 16 will be held at the door.

A special panel of entertaining experts moderated by Gillian Duffy, Culinary Editor, *New York* Magazine.

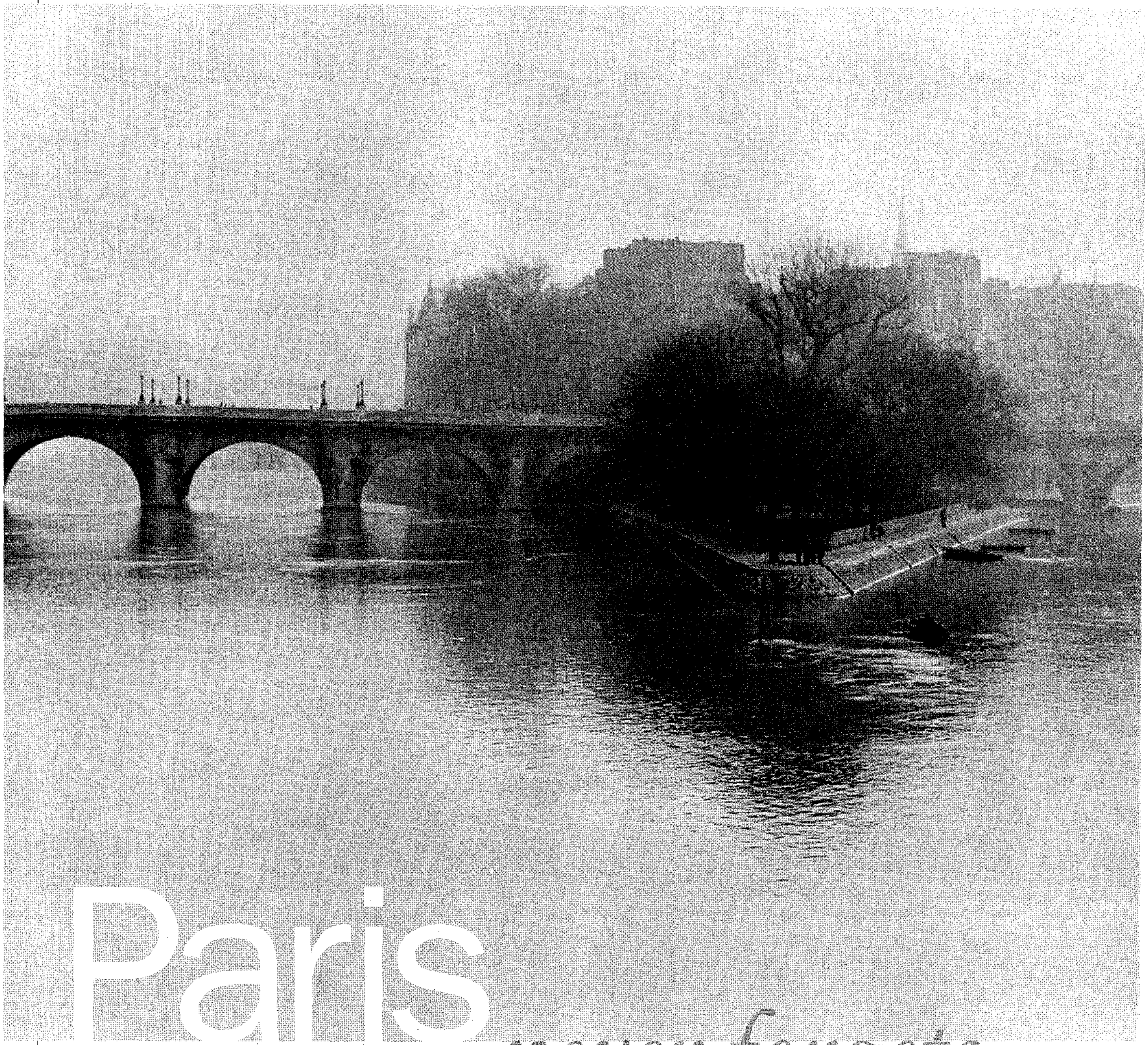
Eleni Gianopulos, Designer/Owner, Eleni's Cookies;
Rose Guedalia Edinger, Floral Designer/Educator, The Horticultural Society of New York.

Photo: Kenneth Chen

wintertravel

(off) peak experience

FORGET THE SNORKELING GEAR, AND LEAVE YOUR SNOWBOARD at home. It's time to put a little backspin on your winter vacation plans and consider some unconventional alternatives. We asked five great writers to make the case for five great cities in the off-season—and they've come up with their favorite unlikely destinations where you can see the world, beat the crowds, and even save on airfares.



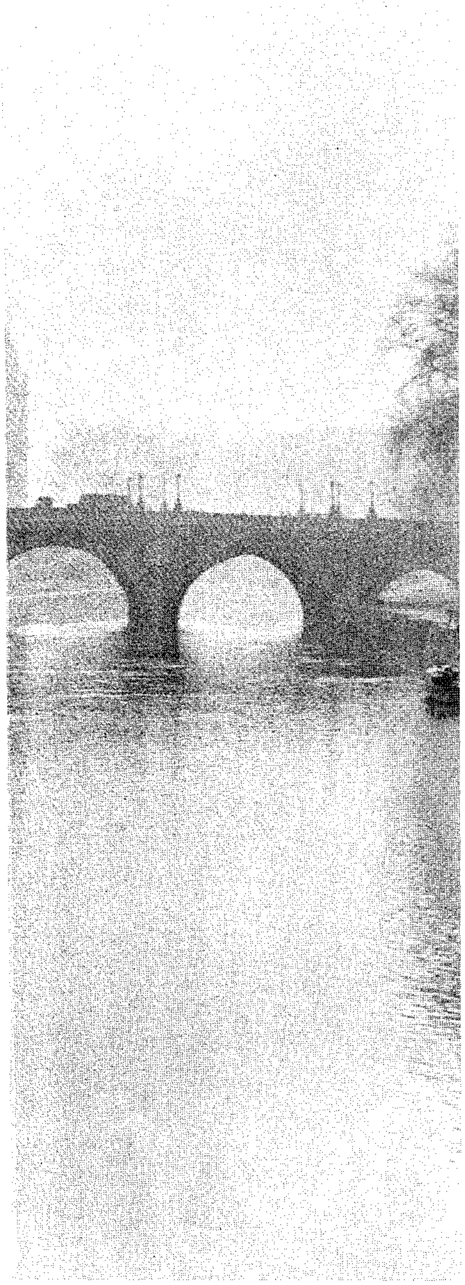
Paris *never forgets*

The City of Light turns misty and introspective in winter—a capital of nostalgia for pilgrims in search of their own past. ***By Francine du Plessix Gray***

MY EARLIEST MEMORIES OF PARIS, where I spent my first nine years, focus almost exclusively on the wintry and the northern—hot porridge dished out in chilly kitchens, the rough itch of woolen mittens and gaiters, the camphor and eucalyptus fumes that soothed my frequent colds, the outline of my father, muffled and deep-hatted like Jean Gabin in the film *Quai des Brumes,* walking across a bridge in dense, raw fog. Even my favorite childhood food—the *grosse cuisine bourgeoise* that prevailed until the advent of upstart, spring-obsessed nouvelle—was archetypal winter fare: slices of saucisson chaud posited on a bed of perfectly boiled potatoes; thick, dark stews; daubes, bourguignons, and civets; the garbures de legumes whose fragrance rises in the evening from the kitchens of so many French households.

As for my most vivid recollection of Paris springtime, it is direly negative. I am about 7, and the first ice-cream vendors have arrived at the Tuileries, where my despotic governess and I walk in the afternoon. For the first time ever, my pleas for ice cream, consistently denied me all these years as a medical hazard, are successful. I triumphantly order a pistachio cone, but as I reach out and grasp the gleaming treat, my hand so trembles with excitement that the cone drops to the ground . . . I'm refused another chance, and ice cream will not pass my lips until

Photographs: preceding page, Steven Richter; this page, Henri Cartier-Bresson/Magnum.



World War II and exile to the United States liberate me from the tyrant.

So much for April in Paris. Some years later, in my lunatic 1950s, I joined the thousands of young Americans who had come to live in Paris in search of higher culture and better sex than our Eisenhower era offered. The catalyst of my Parisian experiment was a dissolute, aggressively anti-American Frenchman who insisted on drinking until dawn, and that turbulent October-to-April episode is equally laced with hibernal scenes: sardonic *nouvelle vague* quarrels in my icy fifth-floor rooms on the Île Saint-Louis; nipping walks in the nearby Quai d'Anjou, by that amazing site where Notre Dame's flying buttresses loom spiderlike through the Seine's perpetual winter mist; the dank transvestite dance halls on the Rue de la Montaigne Sainte-Geneviève, where the Frenchman thought it fun to dance the tango until dawn.

Burning the candle at both ends, struggling to a job every morning, I sensed that this fellow's demonic pace spelled trouble, but took refuge in the motto of Saint Augustine's own wayward youth, "O save me God, but not quite yet." Sure enough, as the chestnut blossomed, budded April wrought its havoc: I collapsed, spent some weeks in Paris hospitals and Swiss sanitoriums, came back to the United States, and married the man I'm still bonded to 42 years later. I never again spent a whole winter in Paris, yet it is the season at which I always try to return for brief visits, for it is the chill, aquatic Paris winters that most deeply marked my childhood and my rocky coming of age.

My own Parisian rite of passage may have been extreme, but I know few well-traveled Americans whom the city has not marked with some powerful winter epiphany: *my* ghastly French lover, *my* first great meal, *my* first sighting of Sartre/Beauvoir/Lacan. Paris as the conjurer of a heightened selfhood, as the Mecca of high culture and sexual liberation, was a Yankee obsession for nearly 200 years. But then, a decade or so ago, the myth suddenly dissolved. By 1990, the French themselves were grumbling that *"rien ne se passe ici,"* and young Americans seeking to get laid, get cultured, and find themselves in the process had begun to look on Berlin and, even more recently, on Prague as the ultimate finishing schools.

So Paris has finally come into its own as a capital of Western nostalgia—somnolent, irrelevant, the opposite of a Scene—and that is precisely why I now find it so blissful, particularly in winter. Hard-core

Seine stealer: The tip of the Île de la Cité (above left) floats in misty, wintry isolation.

Francine du Plessix Gray's new biography, At Home With the Marquis De Sade *(Simon & Schuster), comes out next month.*

Hot Spots *Paris*

●**HAUTE STYLE** The bar of the **Hotel Costes** (239 rue Saint Honoré; 33 1 42 44 50 00) is a swaying sea of cashmere. Mini–department store **Colette** (213 rue Saint Honoré; 33 1 55 35 33 90) is white-hot, as style mavens flock to its three floors of furniture, fashion, and food. And just try getting a table at **Davé** these days (39 rue Saint Roche; 33 1 42 61 49 48); you'll need to fight off models and press agents for the right to push salad around on your plate. Book a table at **Shozan** (11 rue de Tremoille; 33 1 47 23 37 32), designed by Christian Liagre, whose **Hotel Montalembert** (3 rue Montalembert; 33 1 45 49 68 68) is still *the* Left Bank place to stay, or . . .

●**GO EAST, JEUNE HOMME** *Le vrai* cool is now located in the east arrondissements. The fash pack are beating a track to **L'Epicerie** (30 rue du Temple; 33 1 53 28 26 95) for savvy unisex streetwear. Or to the bars of the rue Oberkampf for *"la credibilité."* When **Le Charbon** (33 1 43 57 55 13) at No. 109 overflows, they head to **Le Mecano** (33 1 40 21 35 28) at No. 99. Or to **Purple Café** (9 rue Pierre Dupont; 33 1 40 34 14 64) for teas brewed up by local artists, who show in spaces like **Glassbox** gallery (113 rue Oberkampf; 33 1 43 38 02 82). The truly intrepid venture over to the thirteenth, to six high-cred galleries spread out along the rue Louise Weiss. . . .

●**THE LAST MÉTRO** With the new "Météor" métro line linking the East to the middle of town, you'll make it back in time to dine at **Anahi** (49 rue Volta; 33 1 48 87 88 24), resto-elect to the *jeunesse dorée.* Then on to the Champs-Élysées, where Le Queen hosts **Respect**, the hippest club night in town. So hip, in fact, that the Respect crew has just launched **Secret**, a select Sunday-night event held at . . . well, it's a secret. . . .

●**DON'T MISS** "Issey Miyake—Making Things," at the **Cartier Foundation** (261 boulevard Raspail; 33 1 42 18 56 51) October 13 through January 17; or "Millet/Van Gogh" at the **Musée d'Orsay** (1 rue de Bellechasse; 33 1 40 49 48 14) through January 3.

STEPHEN TODD

Photograph from Magnum.

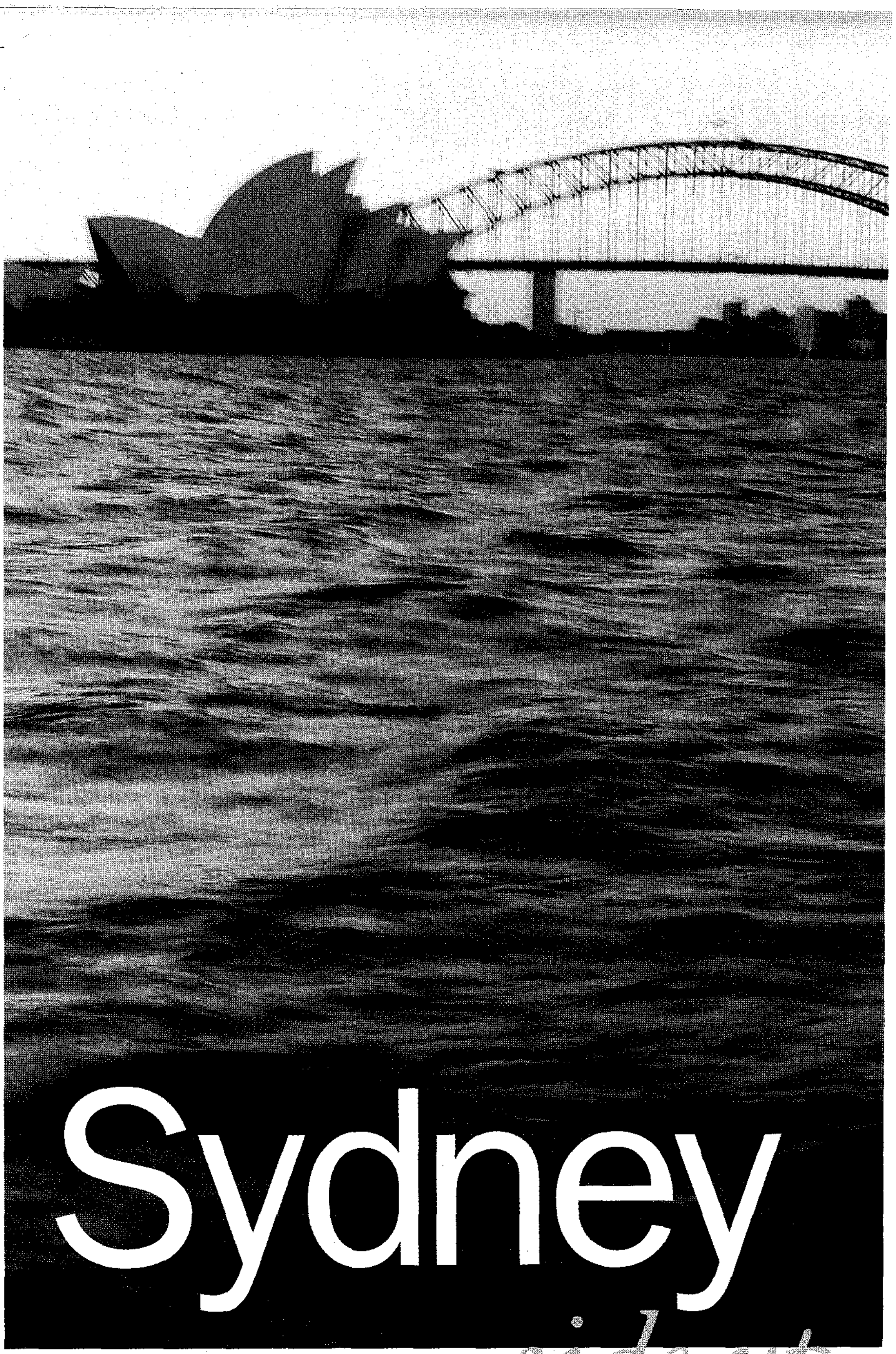
Paris habitués of my generation are bound to be possessive, proprietary about those places in which memory runs deep. We seek out Paris in its most leafless, skeletal, solitary state, when we can quietly return to the more potent memory sites and say, "I lived by these trees, cried by this sidewalk, knew joy in a room on this street."

As for those winter weeks—the Christmas season, the February break—when the camera-laden hordes might again threaten to invade my memory palaces, I beat the traffic in a variety of perennially tranquil refuges, cultural and culinary, a few of which I cautiously share:

AT THE MUSÉE NATIONAL DES ARTS d'Afrique et d'Océanie, near the Parc de Vincennes, you will find a large and superb collection of "primitive" art—displayed in France's most stunning Art Deco building—which remains unknown even to most Parisians. My old neighborhood hangout, the dark, cozy Brasserie de l'Île Saint Louis at the northern tip of the island, still bears the same slogans on its windows as it did in the fifties—SES BONS VINS, SES FRANCFORTS, SON CAFÉ DES ARTISTES—and claims a hearty and reasonable choucroute.

The charming Musée de la Vie Romantique, in Montmartre, displays a collection of memorabilia relating to the generation of George Sand, Eugène Delacroix, Alfred de Musset, and other stars of the French Romantic movement. At the "cantine," or café, of the Conservatoire Serge Rachmaninoff near Place de l'Alma, one of the city's most venerable music schools, the public is invited to lunch or dine on terrific blinis and Pojarski cutlets for amazingly low prices. The top floor of the Musée Carnavalet, in the Marais, is devoted to iconographies and memorabilia of the French Revolutionary era, and its Hubert Robert landscapes are particularly grand. For that most quintessential winter dish, civet de sanglier, and other sumptuous *ancienne cuisine* fare, try my favorite Parisian bistro, Chez Jean, near Gare Saint Lazare.

Finally, on the habitually serene second floor (French-style) of the Café de Flore in Saint-Germain-des-Prés, amiable waiters still allow you to sit at your table all day for the order of a single drink (my recent record is six hours). I often order an archetypal potion of Parisian-winter childhoods, hot chocolate, which is celestially unctuous, thick and dark, and leads me to recall a comment of the enthusiastic nineteenth-century traveler Oliver Wendell Holmes: "Good Americans, when they die, go to Paris." ■



Sydney side up

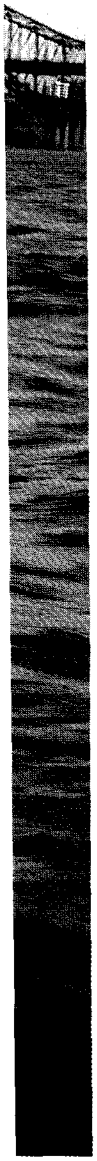
It's summer at the bottom of the world, but Sydney has a lot more than great beaches to gloat about. *By Peter Carey*

TO THE NEW YORK SENSIBILITY, IT feels as though Sydney cannot be a serious city. You will notice it the moment you pass through customs: the plastic banknotes, all those flip-flop sandals, the colorful attire. Even before you see the beaches, you will note the infrastructure. Too new, too crisp. The Sydney Harbour Bridge is painted continually; the tunnel beneath the harbor is gleaming clean. For this you flew twenty hours across the world? *The Truman Show*?

Sorry, folks, it's real. In fact, Sydney, a city of 4 million, just happens to be built around the most spectacular harbor in the world. Its citizens, as a former boss of mine used to say, are geographical millionaires. "Look at the bloody morons," he'd say to me. "What are they whining about?"

The ingratitude of the urban proletariat notwithstanding, there is no bad time to be there. Even August—that's midwin-

Photographs by John Huba/Art+Commerce.



ter—is sunny and clear-skied. But step off the plane in December, and you have arrived in the best time of year. It is jacaranda time, champagne season, summer. If you need a reality check, try CNN; otherwise, the only snow you'll see will be the toxic foam dripping off the Christmas trees in the department-store windows of the CBD, the Central Business District. Outside on the pavement it will be 90 degrees, maybe 100. Fifteen minutes away, at Bondi Beach, the long green waves will be rolling in from the Pacific, and bricklayers on lunch break will be waxing up their boards.

There's a lot written about the Aussie cultural renaissance, as there should be, but the very best thing about this world-class city is not that it has an opera house like a well-stacked dishwasher, or bookshops like the ones New York used to have before we drowned them with caffeine. The very best things about Sydney, as any posh real-estate window will tell you, is the unrealistically beautiful harbor. If you plan your trip cleverly, you will stay in a hotel right on the water. The Park Hyatt has the harbor lapping at its door, and from there you can travel to Utzon's fabled opera house by water taxi. You should also visit Taronga Zoo on the ferry, and the wild parkland at Middle Head. You might ingratiate yourself with a friendly Aussie and go sailing in Pittwater. And when you go to the theater, you must go, at least once, to the Wharf, not just because the theater is likely to be good but also because it was once, as its name suggests, a working wharf on Sydney Harbour, and you can have a wonderful meal afterward.

Given our boiled-mutton English heritage, it is almost impossible to explain why dining in Sydney is so spectacular—it is necessary merely to assert it, and have you thank me later. Before you leave home, make reservations at the Rockpool, the Boathouse, Tetsuya's, and MG Garage. Difficult as it is for New Yorkers to imagine, you will not be able to get a table after you arrive.

Sydney is such a hedonistic city that I can easily imagine two weeks spent doing nothing more than going to the beach all day and eating in a different restaurant every night. I won't pretend that Sydney doesn't also have miles of dreary redbrick suburbs, but there's no need to ever see them. Likewise, the Central Business District, which lies tucked in behind the ferry station at Circular Quay, has little to recommend it. There are good hotels there, but you don't need them. The museums, galleries, boutiques, bars, and restaurants are mostly in nearby districts like Paddington, Darlinghurst, Balmain, Woollahra. These districts are museums in themselves, presenting continual Victorian streetscapes that are unlikely to fit with your expectations.

In fact, whatever image you have of Sydney is almost certain to need adjustment. The straight macho world of Paul Hogan does not prepare you for the huge gay population or the annual gay Mardi Gras. Nor does our racist white-bread history prepare you for a city that can boast almost as many ethnic groups as New York. While we do have "barbies," no one would be caught dead saying "shrimp." (That would be "prawn.") Sydneysiders will tell you that they are now a part of Asia, an alliance that has doubtless helped produce all that fabulous fusion cuisine but that has also propelled the giddy plunge of the Australian dollar. Cruel news for my Australian friends who are now bankrupted by their trips to New York, but a treat for you. Your AmEx bills arrive home before you do, but you will see that every one of them is reduced by 40 percent.

Australian novelist Peter Carey, the author of Oscar and Lucinda *and, most recently,* Jack Maggs, *lives in New York.*

Hot Spots *Sydney*

● **CHECKING IN** The big hotels are fine, especially the **Park Hyatt** (7 Hickson Road, The Rocks; 61-2-9241-1234; fax 61-2-9256-1555), but boutique is the new way to go. Try the **Rockfort** (61 Lower Fort Street, The Rocks; 61-2-9251-9475; fax 61-2-9251-9552), the **Regents Court Hotel** (18 Springfield Avenue, Kings Cross; 61-2-9358-1533; fax 61-2-9358-1833), or the funky new **Medusa Hotel** (267 Darlinghurst Road, Darlinghurst; 61-2-9331-1000; fax 61-2-9380-6901). . . .

● **ON THE BEACH** The promenade on **Bondi Beach** is pumping with tanned funksters in Mambo "boardies," sarongs, suede slides, and Diesel bikinis. Do the cliff walk to **Bronte Beach**, sip caffè lattes at **Skinny Dip** (Hall Street and Glenayr Avenue; 61-2-9130-4602), or dine at **Hugo's Bondi Cafe** (70 Campbell Parade; 61-2-9300-0900). . . .

● **POST SURF** Chic Sydneysiders go for Bombay Sapphire martinis at the **International** (227 Victoria Street, fourteenth floor, Kings Cross; 61-2-9360-2488) or an Oz designer beer at the more casual **Grand Pacific Blue Room** (Oxford and South Dowling Streets, Paddington; 61-2-9331-7108). The suave city set chooses **Winebanc** (53 Martin Place, City; 61-2-9233-5399). . . .

● **SYDNEY EATS** For definitive Sydney fusion, it's **Rockpool** (107 George Street, The Rocks; 61-2-9252-1888), and for ultimate views and Franco-Oz heaven, try **Quay** (Overseas Passenger Terminal, The Rocks; 61-2-9251-5600). Hottest new restaurant: **MG Garage** (490 Crown St., Surry Hills; 61-2-9383-9383). And don't miss snapper pie at **The Boathouse** (End of Ferry Road, Blackwattle; 61-2-9518-9011). But the six-week wait for ocean-trout confit at **Tetsuya's** (729 Darling Street, Rozelle; 61-2-9555-1017) says it all. . . .

● **RETAIL THERAPY** Grand and glamorous are **David Jones** (Market Street, City) and **The Strand Arcade** (Pitt Street Mall, City). Stroll Queen Street for fashion by new cult designer **Akira Isogawa** (12a Queen Street) and **Simon Johnson's** gorgeous food emporium (55 Queen Street, Woollahra). Must do—**Mambo's** ecstatic surfwear (17 Oxford Street). . . .

● **DON'T MISS** Starting January 2, the Sydney Opera House hosts the annual monthlong **Sydney Festival** (61-2-8248-6500): 800 artists in 247 performances, including salsa queen Celia Cruz, and pianist Philippe Cassard doing all of Debussy in a single day. And be sure to stay for gay and lesbian **Mardi Gras** on February 27.

NICOLE LEHMANN

Water boys: The Sydney Opera House (above) happily coexists with more physical culture.

Venice *off the menu*

In the off-season, Venice still has everything the savvy sybarite will ever need—except the crowds. *By Gael Greene*

WAS IT THE COLDEST JANUARY ever? Mornings were sulky, coated in icy mist. Wind slapped around every corner. Ghostly fogs softened into chilling drizzles. Even wrapped in more layers than a croissant, the two of us found riding the vaporetto on the gusty Grand Canal too deeply bone-chilling. We took to the streets of Venice, wandering aimlessly, getting lost, finding our way, discovering frozen gardens and empty churches leaning off-center. It was easy to imagine we had Venice all to ourselves. We ate like freshman linebackers and still lost eight pounds in a week with our obsessed walking, determined to make footprints on every *campo, calle, ponte, riva, ramo,* the tiniest dead-end alley.

Trying to find a café for a late espresso one night, we wandered into the Piazza San Marco just as the clock thrumped twelve. I looked around the vast square and realized we were alone. Just the two of us and not another soul. I, who had loathed sly, slimy, larcenous, sneering Venice years earlier on first confrontation,

Photograph by Keith Carter, courtesy of Howard Greenberg Gallery.

a honeymoon in September, was hooked. I must return. And it must only be in winter.

Ten years later, I doubt I'll ever have another solipsistic epiphany in San Marco. Savvy travelers and contrarians have discovered the sensuous and soulful pleasures of winter, too. You may feel you need to immerse yourself in the delicious incongruities of February's Carnevale: Louis the Sun King flashing his jeweled fingers beside market-bound moms with babies in strollers on the vaporetto. Spookily masked and expensively costumed couples posing for day-tripping hordes in front of the Accademia. Floating in a gondola to the costume ball in a candlelit palazzo—$600 per couple. I'm glad I tripped through the madness, but once was enough.

I much prefer the quiet time before Carnevale and the almost-quiet time after. The sun smiles benignly on our serene dead-end *campo* as each day my photographer mate wakes early, ranting for mist and fog, praying for a rerun of the Venice-in-the-snow that he had captured two years earlier. Sunshine and an unexpected warming in February prompt lunch crowds to fill outdoor cafés. Each morning, I find a different route to the Rialto market, discovering small shops full of castoff treasures I might have to buy or crusty *lungo* baguettes (to show Venetian friends who tell me the bread is just so-so). I stalk the slippery fish market studying odd sea creatures so I'll know what I'm ordering on menus written in Venetian. I eavesdrop on the grandes dames of Tutto Venezia in tiered mink and fox swing coats as they spend ten minutes chatting to buy a kilo of blood oranges, and the first precious castraure (from the tip of the artichoke stalk, unlike anything we see at Fairway). I buy mixed bitter greens and radicchio sprigs and a bread mottled with large chunks of olive that will never get home intact if we don't duck into the maze alongside the Rialto for a glass of wine and overstuffed sandwiches on soft crustless white bread at Do Spade, one of our (and Venice's) favorite stand-up wine bars.

New York friends arrive for a long weekend and drag us off on a frenzy of Tiepolo and Titian, fabled churches, expensive espresso at the Quadri in San Marco and money-means-nothing shopping on the treacherous streets of temptations leading to Santa Stefano (where we have to ogle the carved wooden doge mannequins in high heels). I'm happy to be rocketed out of my smug Venetian languor and content to slow my pulse when they go.

What is your passion? Venice indulges. Wallow in churches if you will. Visit the dead. Devote your energy to monuments, architecture, the moldering and the mysterious, to artisans of the classic and the schlock, to shopping or at least fantasizing. You can't possibly see it all. That's another point for Venice. So deprogram your compulsiveness and do what we do. Take a vaporetto to the end of the line and wander back. It's impossible to get lost, because some obliging Venetian will point the way—"*Dritto, dritto,* straight ahead."

Not that Venice isn't mean and elusive, indifferent, arrogant, proud, as if it were still a global power and not a shrinking village. I've always fallen for the impossible man. Of course I would have a crush on this most difficult, defiant lagoon and the maze of bound islands around it. So what if the restaurants blatantly favor family and charge invading infidels more? Take a Venetian pal to his favorite trattoria and you'll get the bill scrawled on a piece of the paper tablecloth with a discount. Though great restaurants are rare, expensive, often booked ahead, good eating abounds. Fabulous cichetti, the tapas-like snacks in wine bars, are everywhere, and there are glorious dishes that still haunt me. And the very same Venetians who despair over the alien summer and autumn crowds can be forgiving (and perhaps a bit bored) in winter, so you may be invited for pasta and bollito misto on the *piano nobile* of a historic palazzo. Even a social outcast can sign up with the elegant and gracious Fulvia Sesani for a cooking class that climaxes in her unique twelfth-century oval dining room.

I like to think I'll never get enough of Venice. (After all, this magazine didn't name me the Insatiable Critic out of sheer whimsy.) And I don't care if I never see it and smell it in August or shoulder my way through the madding scene in September. Winter is the spring of Venice. ■

This month marks Gael Greene's thirtieth anniversary as New York *Magazine's Insatiable Critic.*

Hot Spots *Venice*

●**ROOMS AND VIEWS** In San Marco, stay at **Europa e Regina** for the canal view (Via XXII Marzo 2159; 39 041 520 047) or the small and romantic **Flora** (Calle Bergamaschi 2283/a; 39 041 520 5844). Try the **Bisanzio** in Castello (Calle della Pieta 3651; 39 041 520 3100) or the bargain **Ai Due Fanali** (Campo San Simeon 946; 39 041 718 490), on a quiet *campo* in Santa Croce. . . .

●**MANGIA BENE** Order gnocchetti baked with radicchio and bacon, and tarte Tatin, at **Fiaschetteria Toscana** (San Giovanni Crisostomo 5719, Cannaregio; 39 041 528 5281). For simplicity and refinement, try the antipasto crudo and the ultimate fritto misto at **Da Fiore** (Calle del Scaleter 2202, San Polo; 39 041 721 308). **Alla Zucca** (San Giacomo dell'Orio 1762, Santa Croce; 39 041 524 1570) has inexpensive pastas and vegetables. **Vivaldi** (Calle della Madoneta 1457, San Polo; 39 041 523 8185) for cichetti or a simple lunch. Great stand-up sandwiches at **Bar ai Nomboli** (San Toma 2717, San Polo). A zillion different panini at **Ai Rusteghi** (San Bartolomio 5529, San Marco). Gianduia ice cream, a must at **Nico Gelati** (Zattere 922, Dorsoduro). The **Colussi** bakery near Campo San Barnaba (Calle Lunga 2867A, Dorsoduro) for doughnuts and great apple cake. **Marchini** (Ponte San Maurizio 2769, San Marco and other locations) for cookies and sensational chocolates. . . .

●**BORN TO SHOP** Fabulous toys at **Il Baule Blu** (San Toma 2916, San Polo; 39 041 719 448). Exquisite costume jewelry, new and vintage, at **Alfredo Laggia** (Campo San Maurizio 2623B, San Marco; 39 041 528 6042). The best beads at **Paramiso** (Frezzerie 1701, San Marco; 39 041 522 7120). **Mondo Novo** for masks (Parte dei Pugni 3063, Dorsoduro; 39 041 528 7344). Tempting tchotchkes at **Anticlea** (San Provolo 4719A, Castello; 39 041 528 6946). **Gianfranco Penzo** (Campo Ghetto Nuova 2895/6, Cannaregio; 39 041 716 313) is a master glass painter, mostly in Jewish motifs. . . .

●**PLANNING AHEAD** Start with **Backstreet Walks of Venice** with Samantha Durell (in N.Y.C., call 873-1964). And contact **Robert Wilk**, who can customize a luxury week for you, including private concerts and visits to the secret gardens of Venice (fax 39 041 714 571; e-mail: bobwilk@tin.it). G.G.

This winter's Carnevale is from February 9 to 16.

Photograph by Theo Westenberger.

London Prowl

London's true northern soul comes out only in wintry weather—on its hidden side streets and in its cozy pubs. *By William Boyd*

LONDON IN THE SUMMER: TOURIST buses clogging Park Lane, unseasonal rain in seasonal heat, sidewalks sticky with spilt ice cream, shameless Englishmen with their shirts off, audiences sweating quietly in muggy theaters, the Underground a crammed, stifling sauna . . . What to do?

In summer, it seems to me, London strives vainly to be an ersatz southern city—a pseudo Madrid or Rome—tables and chairs suddenly appearing on unsuitably narrow sidewalks, along with street vendors and inappropriate markets. I've lived in London for fifteen years but for the past five have quit the place at the end of June and not returned until the beginning of September.

The problem is that London is not built for even modest summer heat. English houses are too upholstered, too insulated—designed for cold outside and warmth within. My house, built in the second half of the nineteenth century, becomes insufferably hot on the mildest summer day, and no amount of ventilation appears to make any difference. The same applies to public buildings. True, some air-conditioning has arrived here and there, but fundamentally, the Londoner's response to warmer weather remains unchanged since folk first settled here: Remove some clothing and open the window.

But in the autumn and winter, the city's true character reimposes itself; the brick and stone, the solid heft and confident mass of the buildings, respond best to crisp mornings and dark evenings, the tug of wind and hint of damp and cold. This is when the old romance of the city sets in, and it is also the best time to explore.

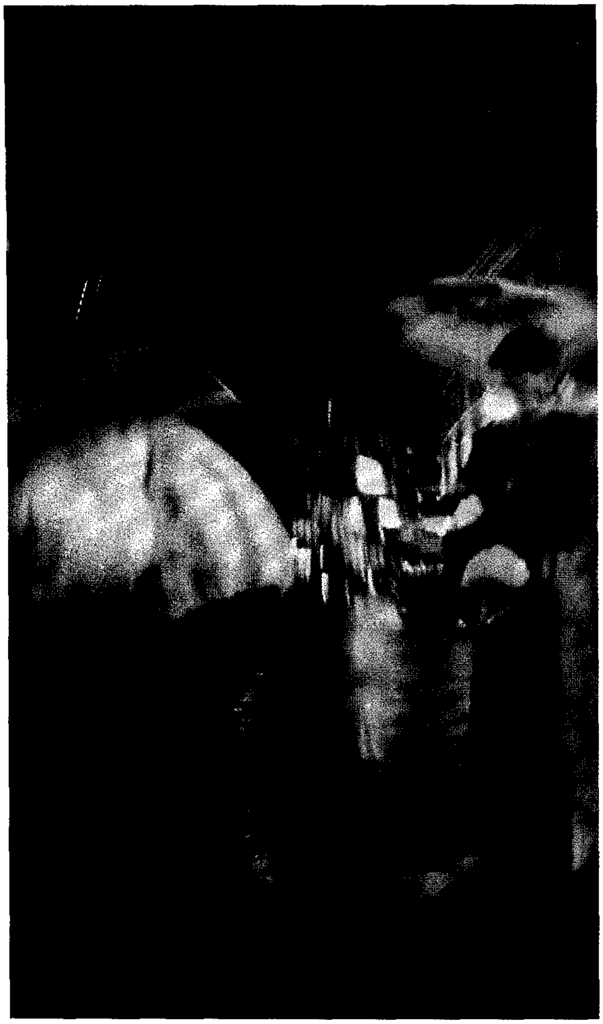
London is vast. Few great cities retain their essential character over such a huge area. Walk for an hour in any direction from Piccadilly Circus, and you have barely traversed a fraction of the place. Walk two hours, and you are still in a London borough and there are miles to go before you reach the city's limits. Try doing that in Paris or Rome, and you will find yourself in the suburbs.

London offers all the pleasure and distractions—both venal and orthodox—of any great metropolis, but I think its ambulatory attractions are unrivaled. The "street prowl" was a phrase invented by the English writer and critic Cyril Connolly, who had an intense love-hate relationship with the city, alternately fleeing it and being inevitably drawn back, usually as winter approached. Here is Cyril Connolly street-prowling through southwest London in 1928: "Windy twilight in the Fulham road, the roar of buses, the Novem-

---

William Boyd's novels include The New Confessions *and* A Good Man in Africa. *His latest,* Armadillo *(Knopf), is out this week.*

Photograph by Jim Friedman, courtesy of the Museum of London.



ber dusk, walking away from Elm Park gardens in the eddy of fast falling leaves . . . walking alone on this windy evening, the lamps just lit and wet with rain, alone along the broad street, brown street with lights of gold." This is the authentic feel and this is the authentic London that—70 years on—still happily exists.

And winter, above all, is the time to stride out, almost as Dickens did—booted, coated, gloved, and scarfed—and roam the streets. It has been said that London can be defined as 90 villages in search of a city. I live in southwest London, in the "village" of Chelsea. Beside me lie Belgravia and South Kensington. To walk for miles through these three districts—randomly following your nose—is to come to know this section of the city in a way that no tourist itinerary can match (the experience can be replicated everywhere—Hampstead, Islington, Notting Hill, Bloomsbury, even further afield in Chiswick and Limehouse, Greenwich and Highgate). You will come across landmarks—parks, museums, churches, Harrods—but you will also discover lost mews, or the huge Gothic necropolis of Brompton Cemetery, or the perfect stuccoed sweep of Egerton Terrace, or Tedworth Square, where Mark Twain lived, or suddenly turn a corner and there is the river, broad and brown, the air mysteriously fresher, as if washed clean by the Thames's powerful tidal flow.

Everything comes into its own once the days shorten and the weather cools. Take one celebrated example: pubs. Summer pubs appear to me as being particularly rebarbative—doors thrown open, the thump of music, half-clothed patrons spilling loudly onto the sidewalk. Pubs are winter places: closed, windows glowing yellow in the evening gloom, the dark wood, the gleam of glass and pewter responding to the chill outside. Gratifyingly, recent years have seen a significant number of London's pubs returning to their Victorian paradigm—no Muzak, no games, hearty food, real ale, real fires in real grates. London, that most private of cities—a city of houses, after all, not apartments—always had a semi-covert communal life that centered on the pub, and we have been lucky to see it returning in kind.

But it needs to be blustery and cold so that the interior warmth both beckons and consoles. This is true also of restaurants and theaters and all those places of entertainment that great cities boast. It all changes once winter comes and old London, mother London, assumes her northern garb. Cyril Connolly again: "Autumn is the season to which I am called like a vocation. In these first days of mist and feathery dusk and falling leaves, my mind begins to stir like a boat raised from mud by the tide." It can get you that way. ■

Walkers in the city: The colder and wetter, the better.

Hot Spots *London*

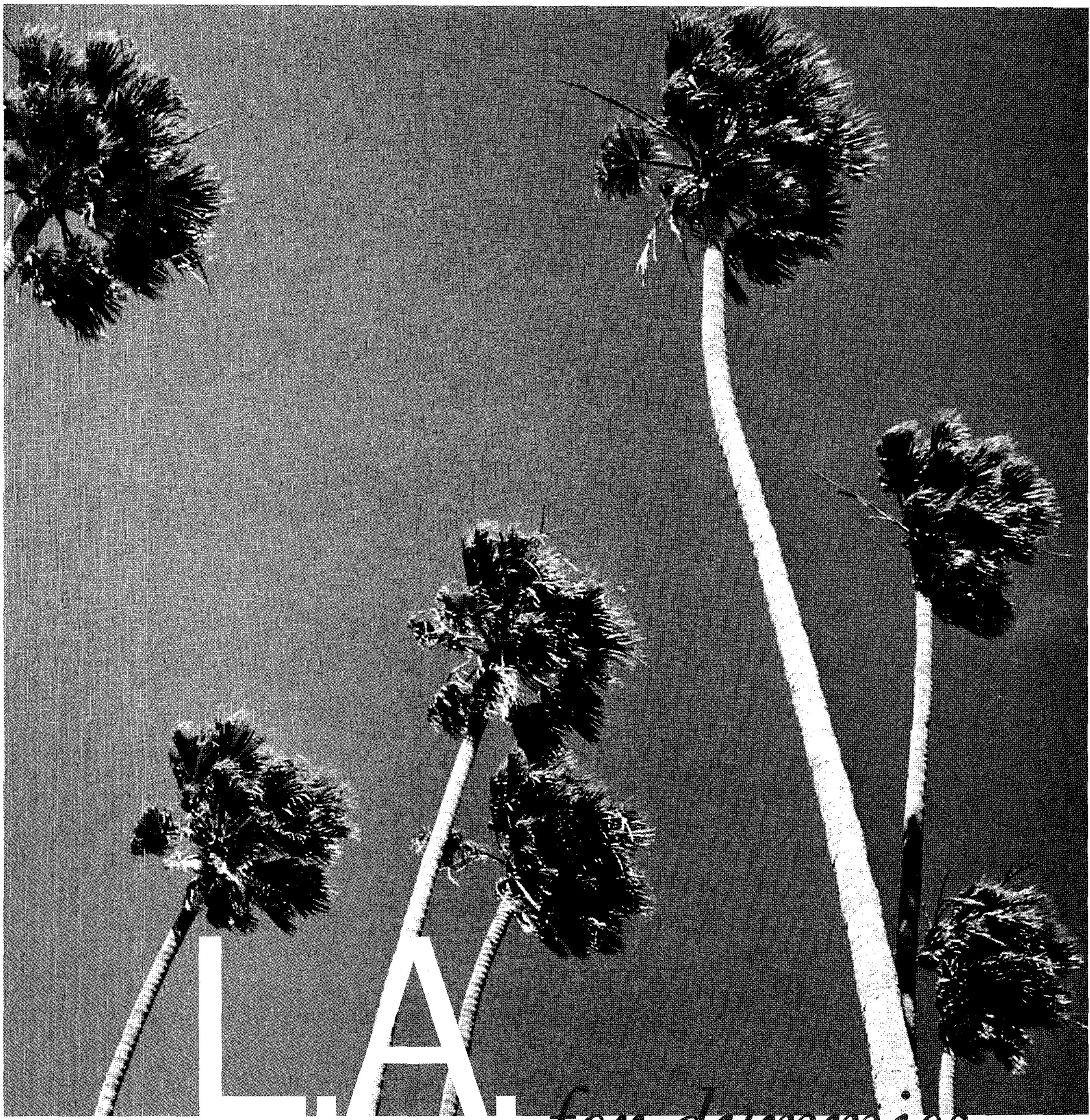
●**SMALL WONDER** Intimate new hotels are thriving this winter, like **One Aldwych** (1 Aldwych, WC2; 44 171 300 1000), the newly refreshed stealth-wealth enclave near the Strand. **Five Maddox Street** (5 Maddox Street, W1; 44 171 792 4070), furnished by the young British designers at Baker Neville Design, opens this month close by the new Prada and Louis Vuitton stores. And next month, the **Rookery**, a hotel composed of three 1764 Georgian houses in TriBeCa-esque Clerkenwell, opens its doors (Peter's Lane, Cowcross Street, EC1; 44 171 336 0931). . . .

●**DEEP DISH** Forgot to make reservations at the River Cafe? Your name means nothing at Le Caprice? Head to culinary bad boy Marco Pierre White's revitalized **Mirabelle**, a romantic forties Mayfair fantasy, and eat squid-ink risotto and braised oxtail (56 Curzon Street, W1; 44 171 499 4636). Book fast for the new **Sugar Club**, now in Soho, to have a shot at New Zealand's super-healthy Pacific Rim fusion cuisine (21 Warwick Street, W1; 44 171 437 7776). The new **Gordon Ramsay**, at the site of the old La Tante Claire, is obligatory for gastronomes craving lobster ravioli and three courses of dessert (68 Royal Hospital Road, SW3; 44 171 352 4441). . . .

●**HOT DUCAT** You'll probably miss Nicole Kidman's sexy star turn in David Hare's **The Blue Room** (it closes October 31 and is coming to Broadway), but there's still Judi Dench in Peter Hall's **Filumena** at the Piccadilly, which runs until December 30; and, through December 3, Helen Mirren in **Antony and Cleopatra** at the National (for advance tickets to all, call Edwards & Edwards in New York, 800-223-6108). Scottish heartthrob Ewan McGregor will be at the tiny Hampstead Theatre (44 171 722 9301), from November 12 through December 23, in **Little Malcolm and His Struggle Against the Eunuchs**. . . .

●**DON'T MISS** The double-header at the **Tate Gallery**: a John Singer Sargent exhibition (from October 15) and the work of this year's Turner Prize nominees (from October 28; the winner will be announced on December 1).

SALLY SINGER



Photograph by Anthony Friedkin.

L.A. for dummies

New Yorkers just don't get Los Angeles—and possibly never will—but if you're willing to try, winter is the best time to learn. ***By Patt Morrison***

LET IT BE SAID OF THE LOS ANGELES winter what Dorothy Parker said on hearing that Calvin Coolidge was dead: "How can they tell?" That, of course, is what's wonderful about winter months here. The ground may buck and ripple beneath our feet, but the weather—it's so *stable.*

Winter signals its arrival when LAPD officers change from short-sleeved wool uniforms to long-sleeved wool uniforms . . . when Christmas-tree vendors begin stringing up lights in dusty lots rimmed by palms . . . when 70 degrees is a daytime high, not a nighttime low, and I hear once again references to "prime nipple-watching weather."

Ours are operetta winters, vivid and absurd, as if the backdrop from *William Tell* had been accidentally unfurled behind the cast of *Beach Blanket Bingo.* It's impossible not to love the preposterous dissonance of roses blooming in December, like a Luther Burbank miracle at Lourdes.

From November to April, you'll find me reclining on the redwood deck of my hillside bungalow in Mount Washington, five miles from downtown, glancing up now and then from my not-a-diet-or-self-help book to gaze at the snowy summits of the San Gabriel mountains. It is so hypnotizing a view that I have to remind myself not to stir my margarita with the same fingers that I just used to apply sunblock.

The air—laundered by rains that soak the region with the abrupt ferocity of a vaudeville comic's seltzer spray—has a shimmering, soft, vibrantly tangible texture, warm enough for a midday four-wheel cruise along the Pacific Coast Highway with the convertible top down, bracketed between the tang of ocean scent and the whiff of new sage . . . and cool enough, come evening, to shuttle, dripping and barefoot, over the flagstones between the hot tub outside and the snapping flames of the living-room fireplace. (If you don't happen to live in such a house, the Hotel Bel Air will do nicely.)

Just as Parisians desert the City of Light in August, so Angelenos abandon their summertime premises to visitors programmed for amusement parks and beaches. But come winter, we take the city back.

Winter is when the locals climb the hill to the Getty, when its buff-white limestone piazzas no longer feel like a convection oven for roasting tourists en masse. Winter is the Philharmonic season, when that young Finn, Esa-Pekka Salonen, as intensely handsome as Johnny Depp, takes the podium for an audience that disproves those old canards that Angelenos believe that black denim constitutes eveningwear and that they applaud between movements.

In these *dolce far niente* latitudes, winter is prime time for photographers to make those gorgeous picture-postcard panoramas that have been mailed west-to-east since the golden spike got pounded into place, gloating reminders like this one, postmarked December 1920: "Dear little postcard, swiftly go / Back to the land of ice and snow / And bear this Christmas message please / To those dear friends of mine who freeze."

In sunlight so sweet and lambent that Salvation Army Santas have to wear dark glasses, I have eaten friends' alfresco Christmas dinners of mesquite-smoked fish and green-corn tamales, the first out of the ocean, the second out of East Los Angeles. In waterside towns from San Pedro to Newport Beach, the locals festoon their boats like Christmas trees and set off on holiday evenings, armada-fashion, a twinkling, seagoing parade, with much wassailing and yo-ho-ing being exchanged from ship to shore.

Sweat through your holiday shopping on Montana Avenue in Santa Monica, where one understands why the French call window-shopping *leche vitrine,* window-licking. And from the Rose Bowl to Long Beach and Glendale, the city's famed and fabulous flea markets lay on their best goods for the *cadeaux* crowds.

Stay through the New Year and put Pasadena on your itinerary for a century-old, uniquely L.A. pastime: the Tournament of Roses, always in need of volunteer hands to glue flora and vegetable matter onto those monumental chicken-wire configurations that become floats in the Rose Parade, viewed by hungover millions.

Lunch behind the plate-glass windows of Malibu restaurants—Gladstone's 4 Fish on the Pacific Coast Highway is an old standby—and catch a glimpse of surfers skimming and churning through the pummeling waters. At night, walk those same sands, where heavy rains have raised up millions of one-celled organisms called phytoplankton, which bloom and burst in the surf, leaving a blue-green nighttime luminescence that floats like fireflies on sea foam.

We are not selfish about any of this. We love visitors. We were visitors once ourselves. We believe, ingenuously, passionately, that every visitor is simply a new émigré who just hasn't yet decided what part of Southern California to move to.

And if I can't change your mind about this place, perhaps I can pander to your East Coast prejudices. If you are persuaded that there is no winter here, but only the four seasons of fire, flood, mud slide, and earthquake, then indulge your *Schadenfreude*: Only in winter can you relish the spectacle of movie stars hauling sandbags to buffer their million-dollar coastal cottages against the Pacific, or wielding garden hoses to salvage their canyon hideaways against the brush fires.

But the most compelling reason of all to winter in L.A. is this: Spend a month here, and virtually any publisher in New York will consider you expertly qualified for hardcover pontificating about the City of Angels. The advance could be, as we say, humongous. ■

Patt Morrison is a columnist for the Los Angeles Times *and a regular commentator on National Public Radio.*

Traffic control: You *can* get there from here.

Hot Spots *L.A.*

● **SLEEP IN** Beachfront hotels are fine in summer, but the action right now is inland, on Hollywood's Sunset Strip. The minimalist **Mondrian** (8440 Sunset Boulevard; 323-650-8999) is still happening, and there's the **Chateau Marmont** (8221 Sunset Boulevard; 323-656-1010) for those who like it retro and Chandleresque. Or try the born-again **L'Ermitage**, in Beverly Hills, just remodeled from toe to topknot (9291 Burton Way; 310-278-3344). . . .

● **DINE OUT** Wolfgang Puck's **Spago Beverly Hills** (176 North Cañon Drive; 310-385-0880) remains one of the toughest reservations in town, but **Lavande** at the Loews Santa Monica (1700 Ocean Avenue; 310-576-3180) and **Vincenti** in Brentwood (11930 San Vicente Boulevard; 310-207-0127) are this year's best new additions to the still-exploding dining scene. . . .

● **SECOND HELPINGS** At breakfast, hit **Home** (1760 Hillhurst Avenue; 323-669-0211) in Los Feliz, the hot foothill neighborhood of the moment. Or head downtown to the **Pacific Dining Car** (1310 West Sixth Street; 213-483-6000) for steak 'n' eggs with pols and power brokers from City Hall. . . .

● **BOOGIE NIGHTS** There's late-night caviar and ice-cold vodka at **© Bar** in Beverly Hills (8442 Wilshire Boulevard; 213-782-8157), Cosmopolitans at **Lucky Seven** in the heart of Hollywood (1610 Vine Street; 323-463-7777), or tequila and mezcal at **El Carmen** (8138 West Third Street; 213-852-1556). . . .

● **MUST-SEE David Hockney**'s latest work at L.A. Louver in Venice (45 North Venice Boulevard; 310-822-4955). And across the basin, close by the Norton Simon Museum in Pasadena, the single greatest work of art in L.A.: the unique **Gamble House**, a 1908 Arts and Crafts masterpiece that's open to the public (4 Westmoreland Place; 626-793-3334). . . .

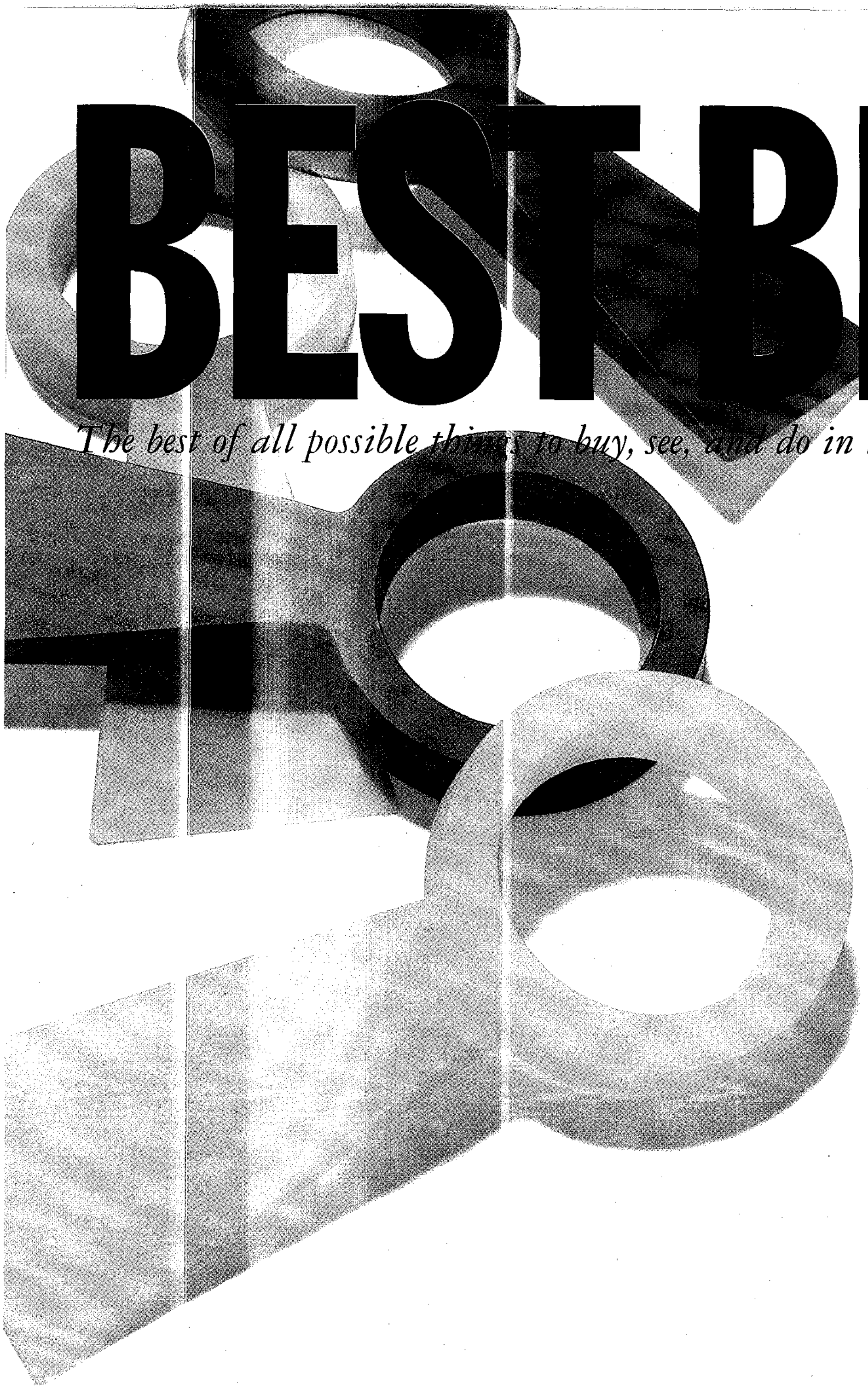
● **GETTING TO THE GETTY** Richard Meier's mountaintop **Getty Center** and Robert Irwin's glorious garden are both free, but the parking isn't. Reservations are a must, and if they're booked, just park in Brentwood or Westwood and grab the shuttle (parking and shuttle info: 310-440-7300). MARK HOROWITZ

Photograph by Steven Heller/Swanstock.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

BY CORKY POLLAN



Door Plan

It may look like a gigantic bottle opener, but this novel little gizmo is a doorstop. The wedge-shaped base blocks the door; the round handle slips over the doorknob, where it can hang when not in use. Berto Pandolfo designed the Buco ("hole" in Italian), Zelco imports it, and this polypropylene essential comes in five cheery brights ($10).

MOMA DESIGN STORE/*44 West 53rd Street/767-1050*

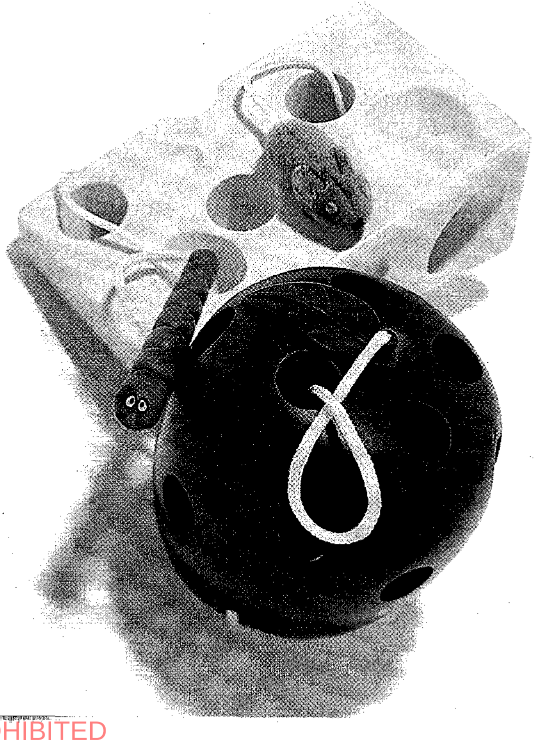
THE WHITNEY MUSEUM STORE/*943 Madison Avenue, near 75th Street/606-0200*

Uncommon Thread

Remember those cardboard lacing cards printed with pictures of toy soldiers and kitty cats from the local five-and-dime? Well, today's kids get to lace in 3-D. And there's even a mouse for threading the wooden block of cheese, a worm for the apple. Though a whole lot classier, like the cards of old these blocks foster eye-hand coordination ($12.50).

THE CHILDREN'S GENERAL STORE/*2473 Broadway, near 92nd Street/580-2723, and Lexington Passage, Grand Central Terminal/682-0004*

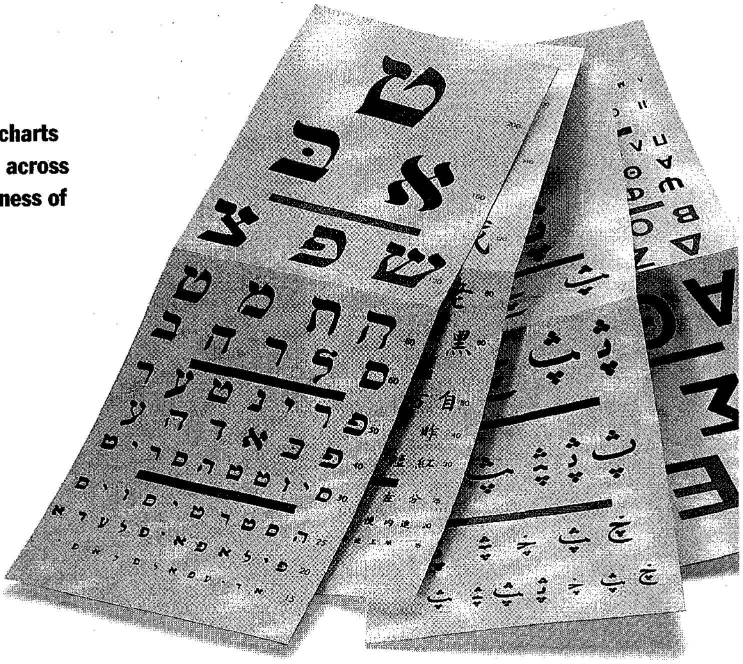
COZY'S CUTS FOR KIDS/*1125 Madison Avenue, at 84th Street/744-1716, and 448 Amsterdam Avenue, near 81st Street/579-2600*



Alphabet City

Greek, Hebrew, Arabic, and Mandarin are not spoken here—these eye charts are Dr. Mitchell Cassel's witty homage to our polyglot city. Cassel came across them in Europe, and now their non-Roman alphabets liven up the sameness of his regular exams: Happily, they're not required reading ($20 each).

STUDIO OPTIX/*55 West 49th Street/Rockefeller Center/765-4444*



Nonpartisan Pasta

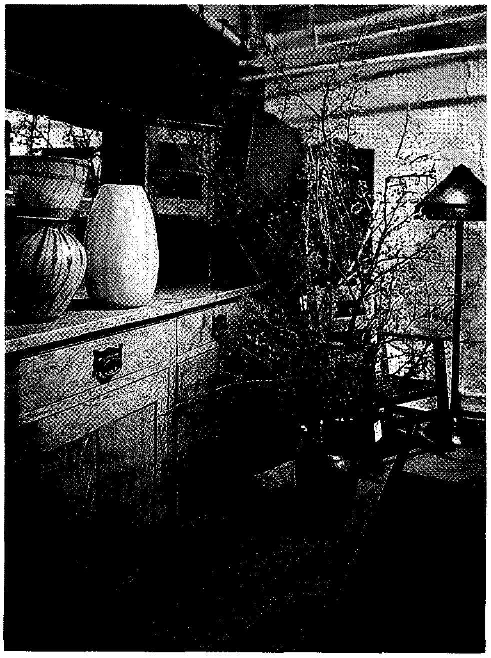
The only downside to the infinite variety of pasta shapes is that we all have our favorites: You crave orecchiette, the kids demand rotini. The Italians, of course, have figured out a way to keep the *bambini* happy. The Mamma Mia pot allows you to cook two different pastas at once. The stainless-steel kettle has two strainer inserts; the detachable handles let you remove them with no hassle ($110).

CAMPAGNA HOME/*29 East 21st Street/420-1600*

Upward Antiquity

In just three years, Kimo Jung of Leo Design had outgrown his small digs on Bleecker Street, where every available surface is piled to the ceiling with vases, candlesticks, frames, and other tempting oddments. He needed a space that could hold the "big" things that he'd had to pass up on his numerous trips to England. So Jung launched his Studio, a whitewashed spot that holds Arts and Crafts desks, armoires, book stands, cabinets, dining tables, and chairs. In addition to English pieces, there are signed Stickleys (Gustav, L & JG, and the Brothers), splendid hand-painted canvas screens, French lamps and pottery, and a swell assortment of vintage frames. (From $45 for a frame to $495 for a book stand to $1,200 for a desk to $3,800 for an English sideboard.)

LEO DESIGN STUDIO/*28 Jane Street/627-9982*



Photographs: clockwise from top left, Steve Wisbauer (3); Kenneth Chen; Steve Wisbauer.

SALES & BARGAINS **ONDINE COHANE**

Get That Glow

A lecture series on **bringing up baby** *for new parents and moms-to-be, and eye-opening prices on Luceplan's* **Italian illumination.**

RECOGNIZING THAT NEW MOTHERS enter a whole new territory of life (and sleep patterns) when their newborns arrive, Munch is a lecture series that addresses the issues they face in their uncharted world. Over lunch at the Sutton Place Bar & Restaurant, hear about topics ranging from "Postpartum Exercises for You and Your Baby" to "Settling With Baby: Moving Up or Out?" Each lecture is normally $25 (including lunch), but now the series of four is $60. (Mention *New York* Magazine for the special pricing.) *Call 717-9922 to register; 10/12–10/19.*

On the Road Again

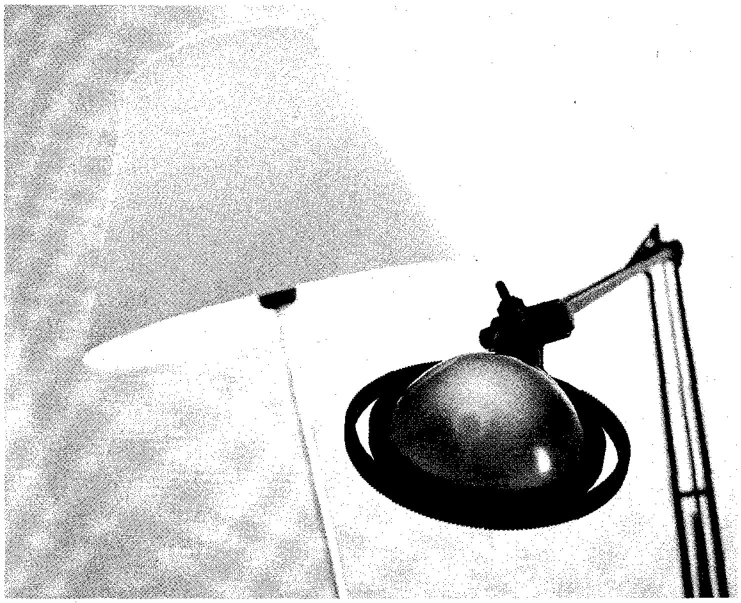
IF YOU NEED A SUITCASE or bag, Greene Luggage is a great resource for both its stock and its helpful, friendly staff. At its annual sale: Lucas garment bag, was $235, now $100; five-piece Skyflite set (including 30-inch and 26-inch vertical bags, a garment bag, and 22-inch and 18-inch carry-ons, all on wheels), was $450, now $295; Bill Blass attaché case, was $150, now $55. (Mention *New York* Magazine for the special pricing.) *Greene Luggage, 6 E. 46th St. (682-7978); Mon.–Fri. 8:30–6:30, Sat. 9–5; A.E., M.C., V., checks accepted; 10/15–11/30.*

The Shining

THE CATALOGUE FROM LUCEPLAN, THE ITALian lighting company, lists not only the attributes of each lamp but also the names of its designers—conveying both haute-design stature and a personal touch. At the showroom's annual warehouse sale, overstocked goods and items with slight flaws will be 30 to 70 percent off regular retail prices. *Luceplan USA, 315 Hudson St. (989-6265); A.E., M.C., V.; Sat. 9–6; 10/17.*

Ay, There's the Rug

WHEN OWNER ISMAIL BASBAGI TAKES VISItors around his small SoHo shop, Beyond the Bosphorus, it's immediately obvious that he knows just about everything that anyone can on the subject of kilims—regions, variations, and all of their essential characteristics. At his storewide sale: kilims from Denizli, were $165, now $99; kilims from Adana, were $385, now $231; kilim pillows, were $50–$350; now $25–$175; runners in a variety of colors and designs, were $400–$1,600, now $240–$960. *Beyond the Bosphorus, 79 Sullivan St. (219-8257); A.E., M.C., V.; Tues.–Sun. noon–6; 10/14–11/14.*



Luxe lux: Luceplan's chic lighting goes on sale.

Pajama Party

IS THERE ANYTHING MORE COMFORTABLE than spending a weekend morning hanging out in your favorite comfy p.j.'s? Especially when you're a kid, and can spend it watching cartoons? Kidding Around, the children's toy-and-clothing store, will be having a sale on cold-weather bedwear in sizes 2T to 16. They were $20–$36; now they're $18. *Kidding Around, 60 W. 15th St. (645-6337); A.E., M.C., V.; Mon.–Fri. 10–7, Sat. 11–7, Sun. 11–6; 10/12–10/18.*

C Here Now

FOR HIGHER-END AND WELL-DESIGNED bridal gowns at discount prices, check out Cynthia C.'s sample sale, where gowns that retail for $1,800 to $4,200 will now go for $300 to $2,000. Alterations will be available. Another plus: The sale will be done by appointment, so no one will be stepping on your heels as you choose your dress for the big day. *Cynthia C. & Co., 414 West Broadway (966-2200); checks accepted; Tues.–Fri. noon–7, by appointment; 10/13–10/30.*

A Spence Report

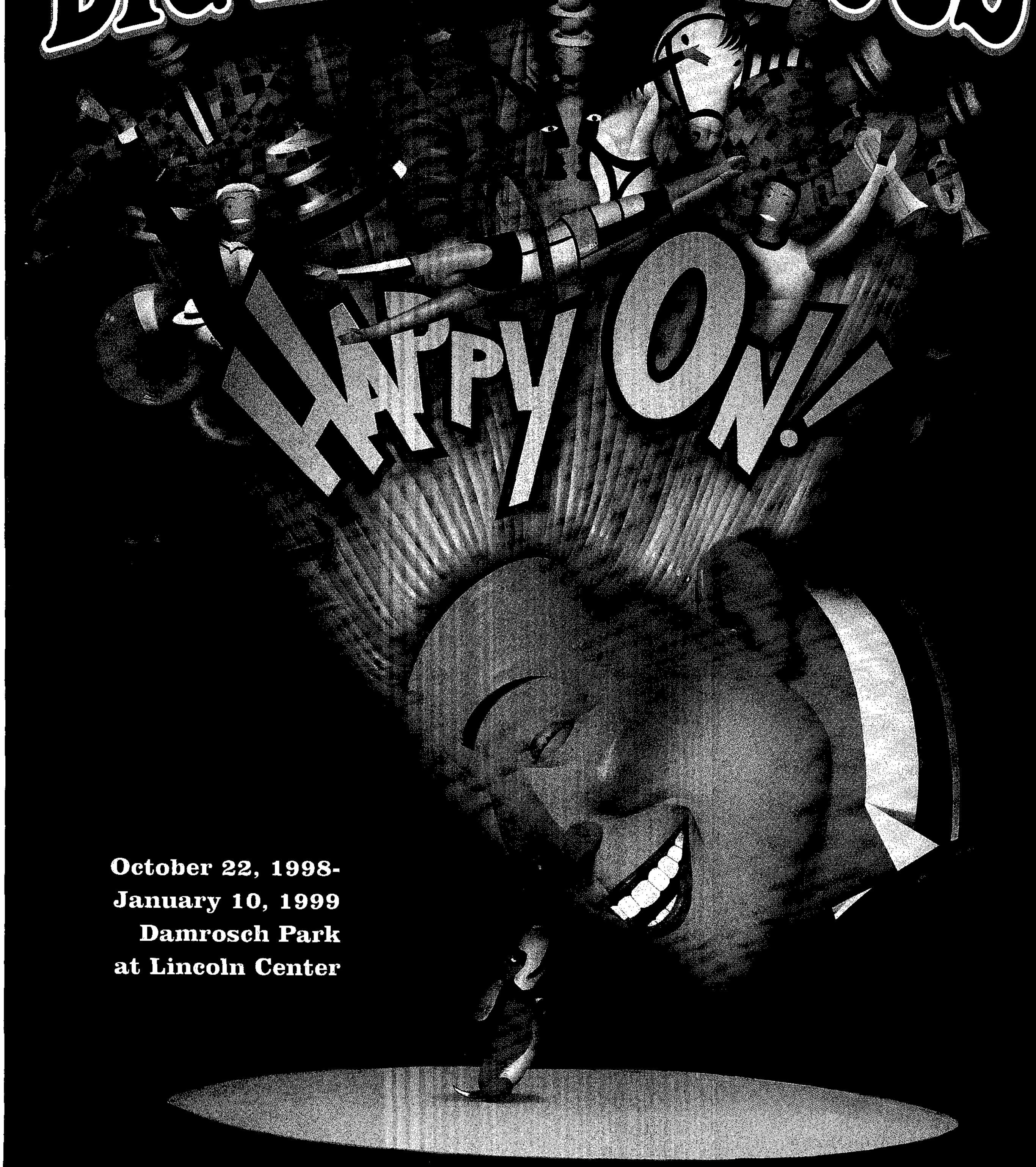
ONE OF THE STALWARTS OF the Upper East Side thrift-shop world, Spence-Chapin, is holding its last anniversary sale before moving (to a new location two blocks north of its present home). Prices are about 30 percent off the usual thrift-shop bargains: A Prada black wool knit dress (small) is now $150; a Missoni two-piece sweater-skirt set (medium) is $110; a Fendi winter raincoat trimmed with *faux* fur (medium-large) is $390; Chanel black patent-leather ballet flats (size 6) are $95; a round Chanel patent-leather black handbag is $275. *Spence-Chapin Thrift Shop, 1430 Third Ave., at 81st St. (737-8448); A.E., M.C., V.; Thurs. 10–8, Fri. 10–7, Sat. 10–5, Sun. noon–5; 10/15–10/18.* ▬

DO NOT PHONE: Send suggestions to Ondine Cohane, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.

Photograph by Amy Freeth.

T·J·maxx
PRESENTS

BIG APPLE CIRCUS



October 22, 1998-
January 10, 1999
Damrosch Park
at Lincoln Center

ILLUSTRATION: © 1998 BILL MAYER

Mercedes-Benz
Tri-State Dealers

NEW YORK
Bayside
Helms Brothers, Inc.
Brooklyn
Sovereign Motor Cars, Ltd.
Goldens Bridge
Estate Motors, Inc.
Long Island City
Silver Star Motors, Inc.
Nanuet
Kea Motor Car Corp.
New York City
Mercedes-Benz Manhattan, Inc.
Rockville Centre
Lakeview Auto Sales & Service, Inc.
Roslyn
Rallye Motors, Inc.
Smithtown
Competition Imports, Inc.
Southampton
Country Imported Car Corp.
Wappingers Falls
Friendly Motorcars
White Plains
Pepe Motors Corp.
NEW JERSEY
Bridgewater
Millennium Automotive Group, Inc.
Edison
Ray Catena Motor Car Corp.
Elizabeth
Cumming Motors
Englewood
Benzel-Busch Motor Car Corp.
Fairfield
Globe Motor Car Co.
Freehold
David Michael Motor Car Corp.
Lawrenceville
Princeton Motorsport, Inc.
Little Silver
Contemporary Motor Cars, Inc.
Morristown
Powers Motor Co.
Newton
Intercar, Inc.
Paramus
Prestige Motors, Inc.
Toms River
TSE Motor Cars
CONNECTICUT
Fairfield
Continental Motors, Inc.
Greenwich
Imported Cars of Greenwich

©1997 Authorized Mercedes-Benz Dealers

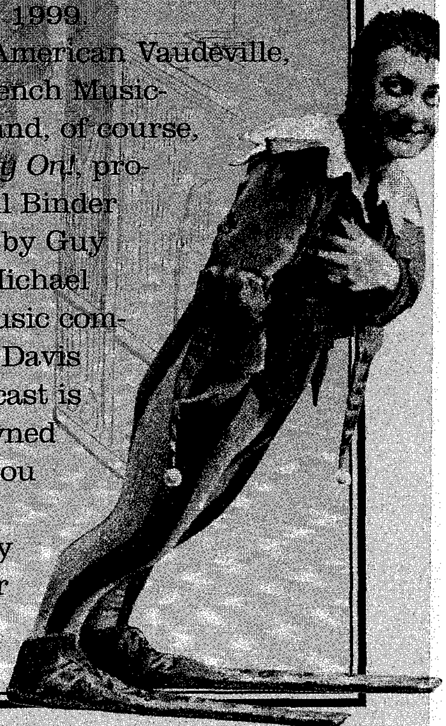
For more than two decades, the Big Apple Circus has been delighting and entertaining audiences in a single ring under an intimate Big Top tent. Each year, a new show is created around a specific theme that integrates aspects of traditional theater (i.e. original music, lighting, choreography, sets, and costumes) with classical circus artistry, such as clowning, juggling, acrobatics, and equestrianism. Parents and children alike have enjoyed the nostalgic atmosphere where everyone sits less than 50 feet from the ring.

This year, the old English Music Hall expression, "If you are happy off stage, you will be happy on," inspired the title for the Big Apple Circus' all-new production, *Happy On!* Pratfalls and pure insanity, accompanied by mischievious musical antics in the spirit of the late Spike Jones, result in absolute pandemonium and set the stage (in this case, the ring) for this year's production.

JEANNE
BLOCH
CHATELET

The 38-week tour of *Happy On!* returns to Damrosch Park at Lincoln Center October 22, 1998 to January 10, 1999.

Influenced by American Vaudeville, British and French Music-Hall, Revue (and, of course, Circus), *Happy On!*, produced by Paul Binder and directed by Guy Caron and Michael Christensen, is set to music composed and arranged by Eddy Davis and Brigitte Larochelle. The cast is colorfully costumed by renowned French designer David Belugou and choreographed by Gail Gilbert. The set is designed by Dan Kuchar, with spectacular lighting by Sarah Sidman. ▪



Loyalty.

(You expect it from your dog. But from your car dealer?)

Mercedes-Benz

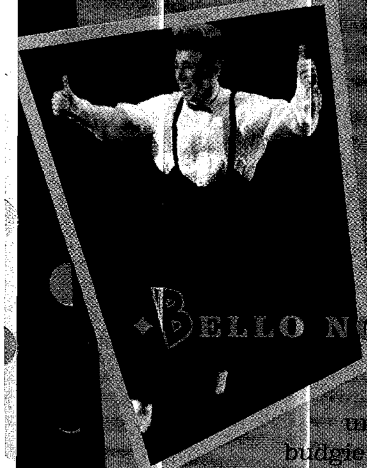
©1998 Authorized Mercedes-Benz Dealers

Tri-State Dealers

This year, *Happy On!* features the talents of a host of international, award-winning circus stars.

From the U.S.A. (back by popular demand), the man with the big yellow hair, the inimitable Bello Nock, with new, hilarious acrobatic stunts. In 1998, Bello became the second clown in the history of the International Circus Festival of Monte Carlo to receive the beloved Silver Clown Award.

From England, for the first time in America, legendary British Ringmaster Norman Barrett will host the show at the invitation of Founder, Artistic Director, and Ringmaster Paul Binder—and also present the remarkable, albeit uproarious, artistic talents of his unique troupe of learned budgie parrots.

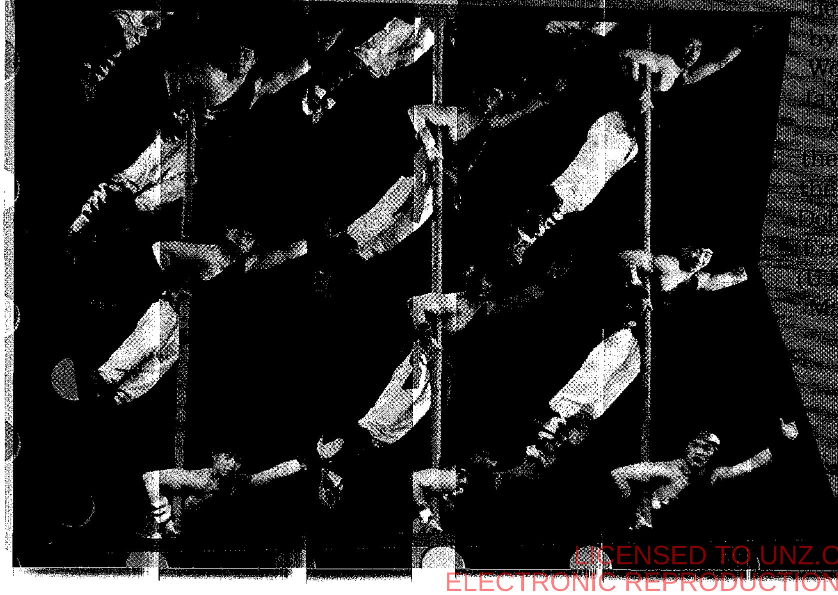


◆BELLO NOCK◆

From France, for the first time in America, the disarming antics of award-winning clown Mimi—a man with a beret, a wrench, and unfailing acrobatic ambitions!

From the People's Republic of China, the award-winning Liaoning Acrobatic Troupe will display their extraordinary versatility, from the traditional and amazing hoop-diving exploits to thrilling and spectacular aerial-bungee stunts.

◆LIAONING◆ TROUPE



◆WANG LIXIN◆

From Russia, for the first time in America, the incomparable artistry and daring of award-winning aerialists Vladimir & Olga [illegible], who will perform a balletic duet high above the ring to the hypnotic cadences of Ravel's Bolero.

From the U.S.A. the American Circus debut of the 1996 Silver Medalist at Paris' World Festival of the Circus of Tomorrow, the amazing Molly Saudek, in her exhilarating, energetic, and jazzy choreography on the tight-wire.

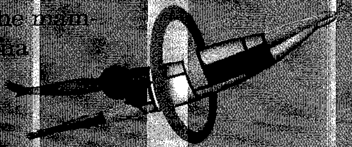
From the People's Republic of China, for the first time in America, the enchanting and unbelievable Wang Lixin will juggle cups and spoons while performing implausible balancing feats on her unicycle. She is one of only three artists in the world who can accomplish this astounding feat.

NORMAN BARRETT

From Russia, for their first American tour, the canine capers of Ella Levitskaya's troupe of spirited Bassets and Dachshunds.

From Denmark, the beauty and excitement of Katja Schumann and her magnificent horses.

From the U.S.A., the mammoth elegance of Anna May, Ned & Amy, the talented pachyderms, presented by William and Shannon Woodcock. Always, the audience's favorite act.



And, of course, *Happy On!* will feature the acrobatic and performing versatility of the Big Apple Circus Company, Regina Dobrovitskaya (Russia), Song He Liadouze (France), Katherine Schumman Binder (U.S.A.), Julian Stachowski (Poland), and Max Binder (U.S.A.).

FAMILY ENTERTAINMENT THE WAY IT WAS MEANT TO BE!

T.J.maxx®

PRESENTS

BIG APPLE CIRCUS

HAPPY ON!

TICKETS ON SALE NOW!

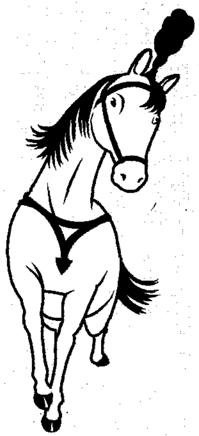
Bristol-Myers Squibb Company

Newsweek

OCT 22 - JAN 10 • LINCOLN CENTER

TICKETS START AT $12!

CENTERCHARGE (212) 721-6500



TICKETMASTER® (212) 307-4100

and all Ticketmaster outlets including select Rite Aid stores
www.ticketmaster.com

Tickets also available at
Carolines Comedy Nation Restaurant,
1626 Broadway at 49th St., NYC (cash only, no service charge)
thru Oct. 31; hours: 11am-11pm daily.

CAROLINES COMEDY NATION COMEDY CLUB AND RESTAURANT

Exclusively at T.J. Maxx – Save up to $7 on each ticket.
Restrictions apply. See store for details.

GROUPS 15+: (800) 922-3772

Big Apple Circus – *Committed to Kids & their Families, not for profit*

♿ Big Apple Circus is accessible to people with disabilities. Call (800) 922-3772.

Big Apple Circus

COMMITTED TO KIDS & THEIR FAMILIES, NOT FOR PROFIT

In 1974, in the barn of an apple farm in Kent, England, American entertainers Paul Binder and Michael Christensen crafted a comedic juggling act that featured, among other exotica, a rubber chicken. They took their act, and their chicken, on the road, entertaining people on street corners all over Europe. Over the next 18 months, they managed to amuse a fair number of folks.

But only a gypsy fortune teller with a wild imagination would have foretold that within a few years, following a brief custody battle over the chicken, what these two friends would juggle was an annual budget of millions of dollars at a world-renowned, not-for-profit institution of their own creation, while entertaining millions of people with their dynamic vision of circus arts. That's precisely what happened.

While they were in France, Paul and Michael accepted an invitation to spend a season with Annie Fratellini's newly founded, one-ring Nouveau Cirque de Paris. That circus changed their lives. In its intimate tent, they discovered the profound impact that a classical circus had on people's emotions. They saw intensely theatrical performers delight audiences of all ages, leaving them panting from laughter and shaking their heads in amazement.

In 1975, Paul returned home to a country weary from clashing over race, war and politics, and badly in need of a grin, a guffaw, and a belly laugh. He knew just what to do...

So, as America rallied to celebrate its Bicentennial, Paul asked Michael to join him in creating a classical circus. One that would bring people together — regardless of their points of view — into one gleeful community, one unforgettable performance after another.

The Big Apple Circus debuted in 1977. New Yorkers embraced it with open hearts.

Twenty years later the Circus is a thriving performing arts institution, with a mission to be America's preeminent classical circus. Guiding every activity is the same vision that has guided the Big Apple Circus from the outset. It's Paul's and Michael's vision of using artistic excellence to remind children and adults of the positive emotions people possess. In doing so...we celebrate human possibility.

We connect people to feelings of wonder and awe.
Surprise and delight.
Excitement and suspense.
Joy and celebration.

We inspire.
Hearten.
Exhilarate.
Captivate.
And motivate.

As we embark on another decade of presenting premium family entertainment, we'd like you to meet the Big Apple Circus of today. And tomorrow.

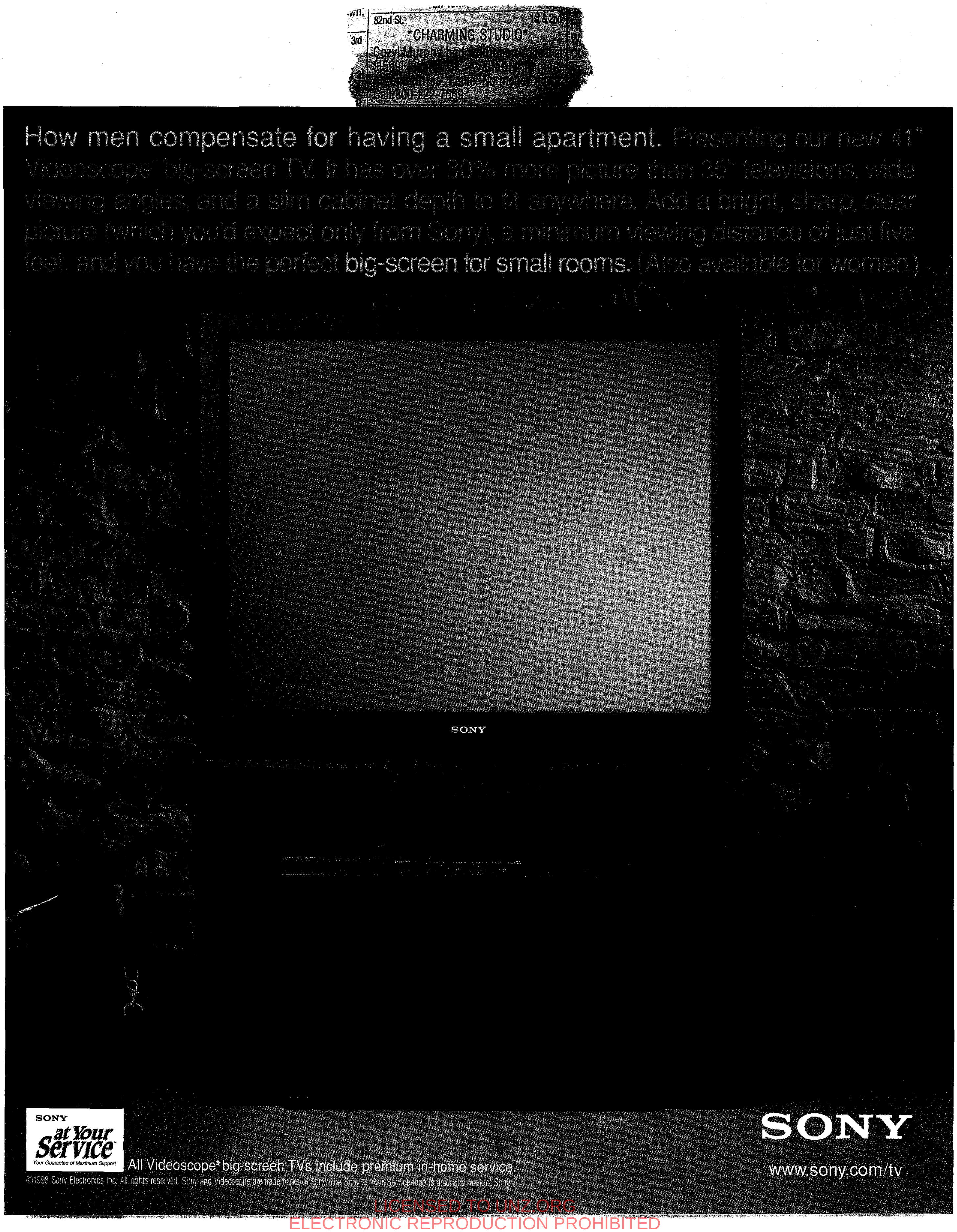
Circus artists aren't super heroes, they're ordinary people who do extraordinary things. When you see a great circus act, you undergo a fundamental change. And when you identify with the performer and realize that he puts his pants on in the morning the same way you do — and all of a sudden he does a forward somersault on the tight wire — it says something about your ability to accomplish something extraordinary as well.

— Paul Binder,
Founder and Artistic Director

Paul and I juggled on the streets of Europe, a couple of young vagabonds having great adventures. Then, in Annie Fratellini's circus, we found our destiny. We were mesmerized by that circus; we were part of a totally uplifting, lighthearted, wonderful world. No script or pretense. That direct, visceral, unpretentious, joyful contact between us and the audience became one of the signature elements of the Big Apple Circus.

— Michael Christensen,
Co-Founder and Creative Director

Illustration: Dominique Jando



82nd St. 1st & 2nd

CHARMING STUDIO

Cozy! Murphy bed [illegible] at $1589! [illegible] Available [illegible]

[illegible] Rent. No money [illegible]

Call 800-222-7669

How men compensate for having a small apartment. Presenting our new 41" Videoscope® big-screen TV. It has over 30% more picture than 35" televisions, wide viewing angles, and a slim cabinet depth to fit anywhere. Add a bright, sharp, clear picture (which you'd expect only from Sony), a minimum viewing distance of just five feet, and you have the perfect big-screen for small rooms. (Also available for women.)

SONY at Your Service™ Your Guarantee of Maximum Support

All Videoscope® big-screen TVs include premium in-home service.

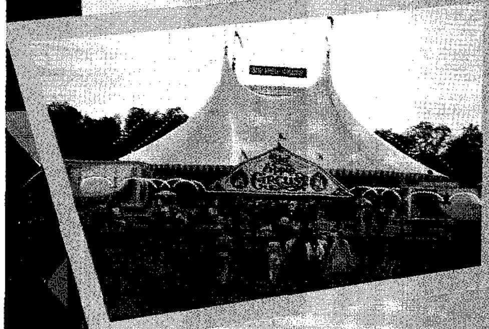
©1998 Sony Electronics Inc. All rights reserved. Sony and Videoscope are trademarks of Sony. The Sony at Your Service logo is a service mark of Sony.

SONY

www.sony.com/tv

Big Apple Circus, Circa 2001!

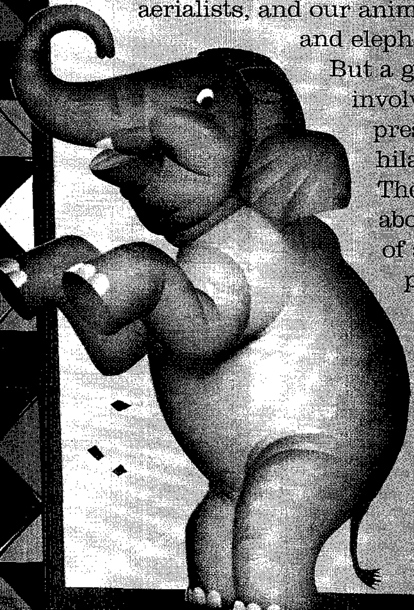
We are committed to maintaining the splendor and intimacy of the classical circus. And delivering our unique brand of premium family entertainment to as many people, in as many venues, as possible. Foremost among our goals is to sustain the highest artistic excellence in everything we do.



That means striving to enhance the show each year with new world-class acts, finding new guest directors who can bring their own experience to bear on the wonders of classical circus, and identifying artists who can contribute to the show through costumes, lighting, and music.

Like the ice cream, popcorn and cotton candy we serve at our concession stands, the Big Apple Circus has universal appeal. We cut across cultural lines. And we reach people of all generations. We galvanize audiences through the original elements of classical circus: equestrianism, acrobatics, clowning and juggling.

Performance after performance, we unite hundreds of people in soul-soothing laughter and breathtaking excitement, with acrobats, clowns, jugglers, tumblers, tightrope dancers, aerialists, and our animal partners: horses and elephants.



But a great circus like ours involves more than just presenting exciting and hilarious acts. The Big Apple Circus is about the human touch of supremely skilled performers. By making contact with their audience while triumphing over the challenges at hand, the performers lift their audience to a higher place.

The intimate, single-ring tent in which we perform is crucial to that interchange. Because every one of our seats is within 50 feet of the ring, our audience members are more than observers: they are participants. And because seating is in the round, they share their joy not just with the performers, but with each other as well — and that further heightens the experience.

The emotions we trigger are based in the very roots of circus — the last remnant of ancient festivals when people celebrated, in a very primal way, a good harvest, the joy of survival, triumph in battle. Circus is that kind of ritual, but within a frame of beauty, so it's absolutely exquisite or extremely funny. Circus people make dreams come true. And in the classical one-ring circus, you see it right in front of you, you can touch it.

— Dominique Jando, Associate Artistic Director

A family history of cancer shouldn't have to repeat itself.

You've got your father's eyes and your mother's sense of humor.
But how do you know you won't get your grandfather's cancer?
If you have a family history of cancer, remember, we have one too.
For over 100 years, Memorial Sloan-Kettering Cancer Center has been
a world leader in cancer research, education and treatment.
Today, the Memorial Sloan-Kettering Cancer Prevention and Wellness Program
stands ready to support you with a whole new approach to health.
We can help you reduce your risk of cancer through appropriate screening,
an understanding of your family and medical history
and adopting a healthy lifestyle.

Peace of mind has a toll-free phone number.

Call 1-888-MSK-WELL
for more information or an appointment
with one of our Wellness Specialists.

The Best Cancer Care. Anywhere.

Memorial Sloan-Kettering Cancer Prevention and Wellness Program
at the Memorial Sloan-Kettering Guttman Diagnostic Center
55 Fifth Avenue, New York, NY 10003
1-888-MSK-WELL (675-9355)

BIG APPLE CIRCUS CLOWN CARE UNIT®

In 1986, Michael Christensen founded the Big Apple Circus Clown Care Unit® (CCU) program which is dedicated to bringing joy and wonder to the bedsides of acutely and chronically ill children. Using juggling, mime, music, and magic, the Big Apple Circus Clown Care Unit program has become established as the leader and expert in the field of "clown doctoring." CCU professional performers make one-on-one bedside visits to hospitalized children and teens 3 - 5 days a week, 50 weeks a year. CCU clown doctors are specially selected and trained to work in the sensitive hospital environment, visiting young patients, their parents and hospital staff. To date, 65 CCU clown doctors make an estimated 163,000 bedside visits annually. The clown doctors use parody to help demystify and simplify complicated medical procedures by performing their own, "highly technical" clown medicine including red-nose transplants, kitty "cat" scans, chocolate milk transfusions, and plate spinning platelet tests. Working in close partnership with medical staff at every host-hospital, the CCU tailors its program to meet the needs of the facility. Each hospital's chief of pediatrics reviews the CCU's activities. The clown doctors visit children in pediatric services throughout the hospital, including: intensive care units, bone marrow transplant, burn treatment centers, pediatric AIDS, emergency rooms, acute care clinics, inpatient wards, physical therapy, and outpatient. Big Apple Circus Clown Care Unit programs currently operate in 10 leading pediatric hospitals, nationwide, six in New York City and one each in Boston, MA; New Haven, CT; Washington, DC; and Seattle, WA. Additional programs are planned for Chicago, Atlanta, Los Angeles, Philadelphia, Baltimore, and Houston. In addition to its hospital programs, the CCU operates a resident program every summer at actor and philanthropist Paul Newman's Hole in the Wall Gang Camp in Connecticut for children with cancer and chronic blood diseases.

Big Apple Circus Clown Care Unit® Program Host Hospitals & Facilities

Connecticut
Yale/New Haven Children's Hospital, New Haven
Hole in the Wall Gang Camp, Ashford

Massachusetts
Children's Hospital, Boston

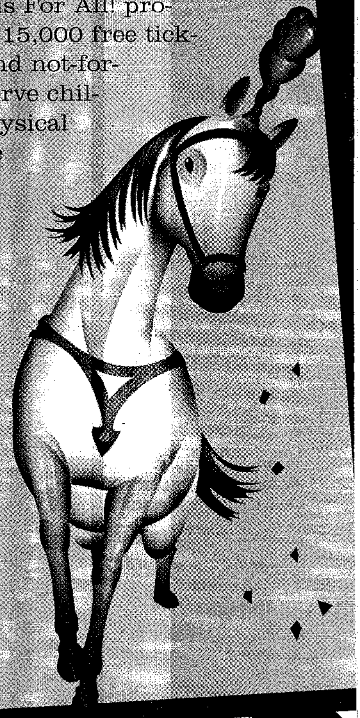
New York
Babies & Children's Hospital of New York at Columbia-Presbyterian Medical Center, New York City
Harlem Hospital Center, New York City
Memorial Sloan-Kettering Cancer Center, New York City
Mount Sinai Medical Center, New York City
New York Hospital - Cornell Medical Center, New York City
Schneider Children's Hospital of North Shore - Long Island Jewish Health System, New Hyde Park

Washington
Children's Hospital & Regional Medical Center, Seattle

Washington, DC
Children's National Medical Center

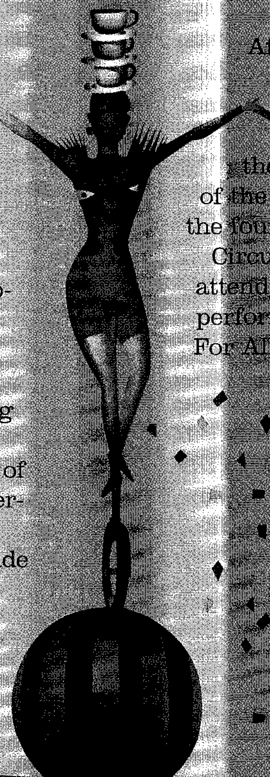
CIRCUS FOR ALL!℠

The Circus For All!℠ program expands access to the Big Apple Circus to wider audiences, with a special emphasis on making it possible for disadvantaged children to experience the laughter, joy and magic of the Circus under the Big Top tent. In New York City, the Circus For All! program distributes 10,000 to 15,000 free tickets each year to agencies and not-for-profit organizations that serve children with economic and physical disadvantages. On tour, the program works with the Circus' partners and presenters to ensure the widest access possible to every Big Apple Circus performance. Tickets for persons in wheelchairs, their attendants, and family members are subsidized through the Circus For All! program. Each year, the Circus For All! program subsidizes 40,000 to 50,000 tickets for school groups.



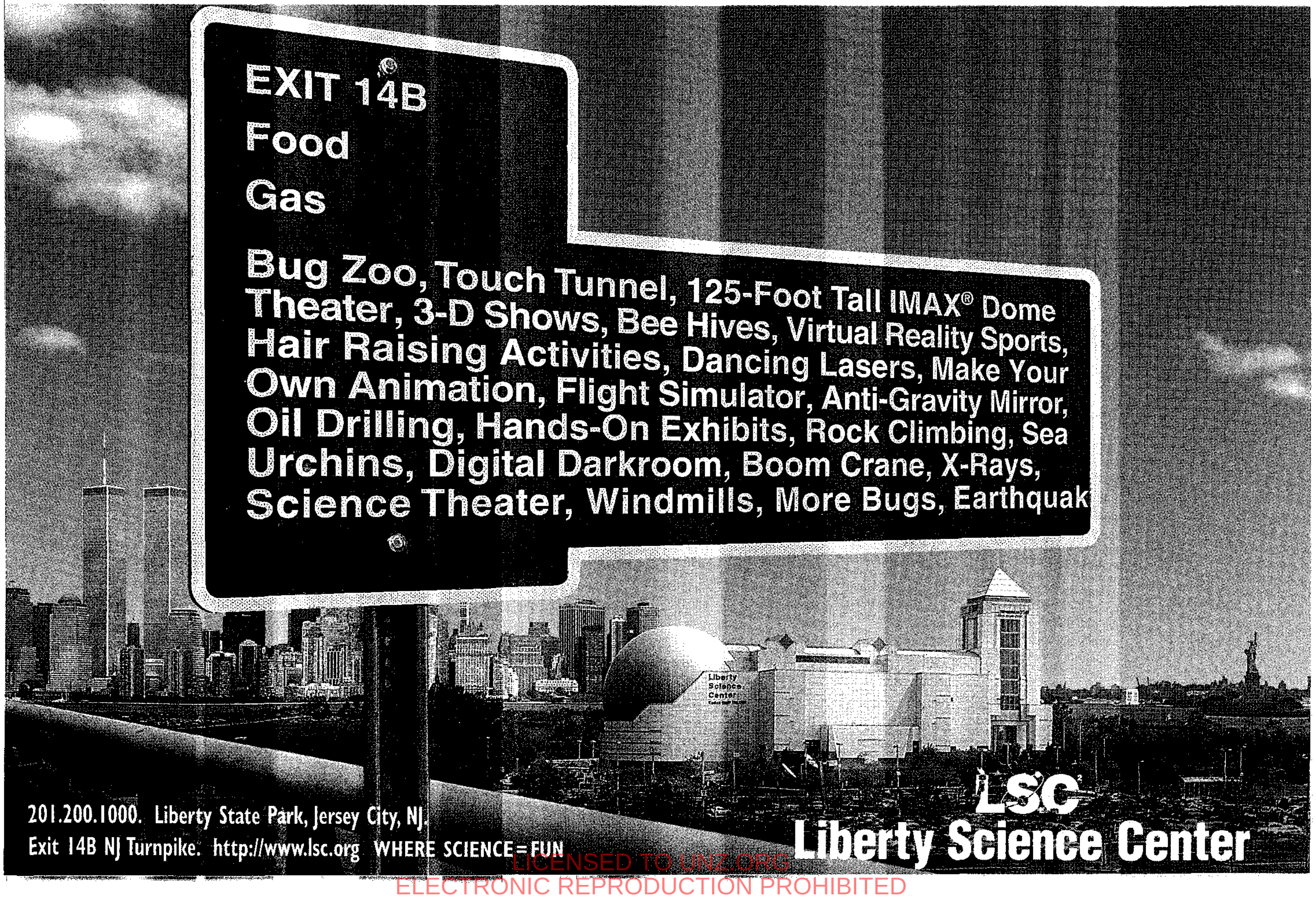
CIRCUS OF THE SENSES℠

Circus of the Senses℠ is a special annual production of the Big Apple Circus designed for children who are visually and/or hearing impaired. Each year, approximately 1,700 children and their chaperones are invited to fill the tent. The performance features a "play-by-play" narrated description of all the action in the ring. Sound Associates, Inc. donates and installs infrared headsets for children who are visually impaired to hear a lively, running description of the performance, "see" the antics of clowns, and visualize the magic of the Circus. American Sign Language interpretation is spotlighted to translate all spoken parts in the show as well as provide the tone of the music and sound effects. Braille and large-type programs are available upon request. Ticketing and seating assistance is available for audience members with special needs.



After the show, selected visually impaired children are invited into the ring for a "touch session." They are able to feel the sawdust and the fabric of the elegant costumes, and they meet some of the performers – both the two-legged and the four-legged ones.

Circus of the Senses is completely free to attending groups. The Circus of the Senses performance is provided through the Circus For All! program.


EXIT 14B
Food
Gas
Bug Zoo, Touch Tunnel, 125-Foot Tall IMAX® Dome Theater, 3-D Shows, Bee Hives, Virtual Reality Sports, Hair Raising Activities, Dancing Lasers, Make Your Own Animation, Flight Simulator, Anti-Gravity Mirror, Oil Drilling, Hands-On Exhibits, Rock Climbing, Sea Urchins, Digital Darkroom, Boom Crane, X-Rays, Science Theater, Windmills, More Bugs, Earthquak
Liberty Science Center
201.200.1000. Liberty State Park, Jersey City, NJ.
Exit 14B NJ Turnpike. http://www.lsc.org WHERE SCIENCE=FUN
LSC
Liberty Science Center

TENNESSEE MOUNTAIN RESTAURANT • SALOON

SIMPLY, THE BEST RIBS, PERIOD.

"Tennessee Mountain offers barbeque fit for a King".
New York Magazine

- Authentic *"down-home"* Barbeque
- Catering *(on & off premises)*
- Delivery & Take-out

10% Off Food and Beverage with this ad

Times Square
121 West 45th Street
(between 6th Ave.& B'way)
212-869-4545

Soho
143 Spring Street
(corner Wooster)
212-431-3993

Open 7 days for lunch and dinner. Major Credit Cards Accepted

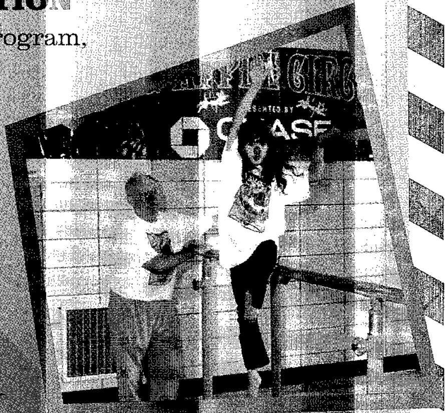
COME IN AFTER WORK AND FORGET THE WORRIES OF THE DAY.

HELL, FORGET THE DAY ALTOGETHER.

COMMONWEALTH GRILL & BREWERY

Restaurant/Brewery @ Rockefeller Center
35 West 48th St., NYC 212.977.2269

CIRCUS ARTS IN EDUCATION℠



The Circus Arts in Education℠ program, based in the East Harlem section of New York City, fosters discipline, self esteem, teamwork, and self-worth. As part of the program students receive professional training in classical circus arts such as juggling, acrobatics, and clowning; education on circus as a performing art; and an introduction to production skills. There are three different components that make up the Circus Arts in Education program. The first is A Children's Circus, an in-school, four-week introduction to classical circus for elementary school students. Here kids learn about circus arts, are given an opportunity to view a professional performance, and to perform in front of an audience. Approximately 300 fifth and sixth grade students participate in A Children's Circus each year in different schools. The second, After-School, gives kids the chance to develop their circus skills with more intensive training and additional opportunities to perform. The After-School component includes four interns who have graduated from the Circus Arts in Education program. In addition, guest artists visit, teach, and perform. Approximately 200 children of all ages from more than ten schools meet twice weekly. The third component, Expert Student Troupe, provides pre-professional training and performing opportunities for talented students. The Troupe performs at special events in schools and parks, and at community events.

BIG APPLE CIRCUS MEMBERSHIP

When you become a member of the Big Apple Circus, you:

- Bring over 165,000 smiles to the faces of those tended to by the clown doctors from the Big Apple Circus Clown Care Unit® program.
- Support Circus For All!℠ which enables 50,000 underprivileged children and adults to receive free and discounted tickets.
- Make it possible for over 1,500 visually or hearing impaired children to enjoy the magic of the Circus at the annual Circus of the Senses℠.

Help give city school children an arts education through the Circus Arts in Education℠ program. As a member, you can also:

- Buy tickets before they go on sale to the public.
- **Sit in the best ringside and box seats.**
- Enjoy discounts on Center Mezzanine and Grandstand seats, circus novelty items, and at the Lincoln Center Barnes & Noble bookstore and Joey's Paesano restaurant.

To become a member:

1. **Very Important:** Put on a bright red clown nose, a colorful bow tie or your favorite pair of big, floppy shoes.
2. Complete the membership form below.
3. Mail your form to:
   Membership Department
   Big Apple Circus
   35 West 35th Street
   New York, NY 10001
4. Get ready to have fun!

Big Apple Circus: There is a child in each of us who wants to run away and join the Circus... now you can!!!

ORDER FORM

Yes, I want to become a member of the Big Apple Circus with a gift of: (circle one)

$50 Red Star

$100 Blue Star

$250 Bronze Star

$500 Silver Star

$1,000 Gold Star

$2,500 Ringmaster's Circle

Other

Membership benefits vary by level. Call for details.

Name:____________________

Address:____________________

City:__________ State:____ Zip:______

Daytime Phone:____________________

Enclosed is a check for $________________

(Make check payable to "Big Apple Circus")

Please charge $__________ to my Visa, MC, or American Express card.

Card number:____________________

Exp. date:____________________

Name on card:____________________

Signature:____________________

For information about membership benefits or to charge your membership by phone and order you member tickets, please call Christina Pelucci-Katz, Coordinator of Membership and Direct Marketing at 212-268-2500, ext 159.

Why visit five furniture stores when you can find it all on our five floors?

THE CENTURY SHOWPLACE
One entire floor devoted to Century™. A superior collection from a manufacturer of fine furniture for over 50 years.

MANHATTAN STYLE
Whether you live in the City or elsewhere, Manhattan Style is a timeless collection of city-inspired pieces designed to suit your hectic lifestyle.

THE LEATHER COLLECTION
A whole floor devoted to leather: sofas, recliners, loveseats and more.

THINGS FROM ALL OVER
Eclectic isn't a big enough word to describe our collection of furniture and accessories on this floor, where you'll find some of the most unique pieces from all over the world.

CONTEMPORARY SHOWCASE
Modern furniture only. If you're a traditionalist you might want to miss the latest styles, trends and colors, gathered in one place and at fantastic savings.

FOREMOST FURNITURE
selection is our style

8 West 30th St. Between 5th Ave. & Bdwy. 5th Fl. Reception
(212) 889-6347
Open Daily 10AM - 6PM. Thurs. till 7PM. Sat. 10AM -5PM. Sun. 11AM - 5PM

MARS 2112
SOMETHING HAS LANDED IN TIMES SQUARE.
A RESTAURANT LIGHT YEARS AHEAD OF ITS TIME.
THE BEST OF GLOBAL FUSION CUISINE.
MAKE THE JOURNEY • CORNER OF 51ST AND BROADWAY
(212) 582-2112 • WWW.MARS2112.COM

1998-1999 TOUR SCHEDULE

Washington, D.C.
September 24 - October 12
Lake Fairfax Park, Reston, VA

New York, New York
October 22 - January 10
Damrosch Park, Lincoln Center

Atlanta, Georgia
February 18 - March 7

Branchburg, New Jersey
March 13 - March 28
In partnership with Somerset Hills YMCA

Boston, Massachusetts
April 3 - May 9
In Partnership with Boston Children's Museum

Brookville, New York
May 14 - May 23
Long Island University,
C.W. Post Campus
Presented by Tilles Center

Queens, New York
May 27 - June 6
Cunningham Park

Chicago, Illinois
June 12 - June 27
Arlington International

Charlestown, Rhode Island
July 5 - July 11
Ninigret Park
Presented by the Charlestown Chamber of Commerce

Hanover, New Hampshire
July 14 - July 18
Fullington Farm
Presented by the Hopkins Center at Dartmouth College

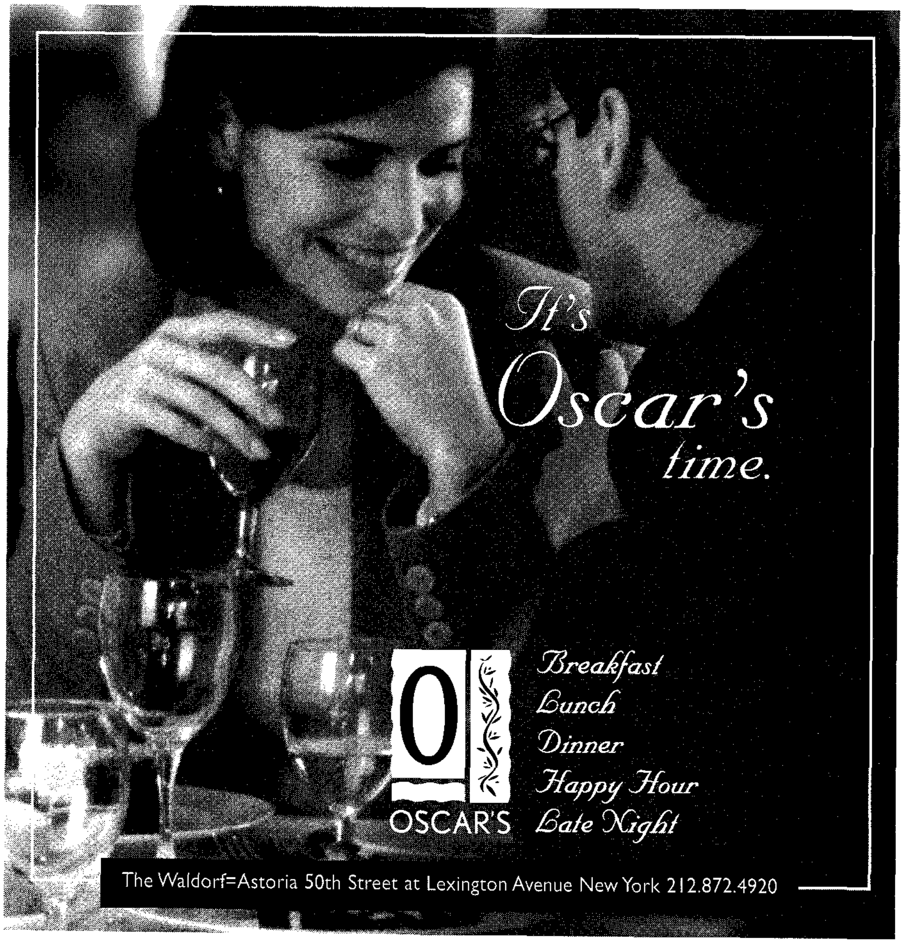
All dates and locations subject to change

Big Apple Circus
Lincoln Center
October 22- January 10
TICKETS ON SALE NOW!

Call CenterCharge at
212-721-6500
or Ticketmaster at
212-307-4100.

Tickets also available at:
- all Ticketmaster Ticket Centers including select Rite Aid stores
- http://www.ticketmaster.com
- Comedy Nation Restaurant (1621 Broadway at 49th St., NYC), cash only, no service charge, through October 31
- Circus Box Office at Lincoln Center (beginning October 15)

For information on groups of 15 or more, call 1-800-922-3772.



Breakfast
Lunch
Dinner
Happy Hour
Late Night

The Waldorf=Astoria 50th Street at Lexington Avenue New York 212.872.4920

I'm just like you...

I have hair loss

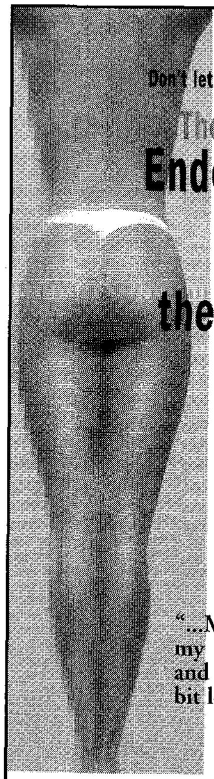
"I know what it's like to feel self-conscious, or even unattractive when dealing with hair loss. That's why I began LeMetric Hair Center for women."

LeMetric not only changes the way you look, but also the way you feel about yourself.

How do I know? Because I, too, am a client.

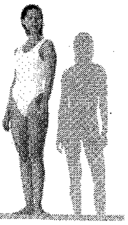
LeMetric™ Hair Center Inc.

Call now.
1•800•217•9052



Don't let your weight slow you down...

The results of
Endermologie®
Speak
for
themselves



"...My legs feel firmer, my skin color is rosier, and my pants do hang a bit looser."
Vogue Beauty Editor after Endermologie Treatments

LPG
USA
ENDERMOLOGIE

SKIN & BODY CARE
50 E 78th St. • NYC
212.585.4228
888.942.7546
914.237.0050

© 1996 Continental Airlines, Inc.

DAILY SERVICE
TO 13 EUROPEAN
DESTINATIONS.

DUST OFF
THE PASSPORT.

From London to Lisbon, Dublin to Düsseldorf, we can take you to so many places in Europe, your passport may need extra pages. For reservations, call your travel agent or Continental at 1-800-231-0856.

www.flycontinental.com

Continental Airlines

Work Hard.
Fly Right.SM

MOVIES DAVID DENBY

Creepiness

In the brilliant, disturbing 'Happiness,' Todd Solondz gets in close to his characters, only to find misery in search of company, cruelty disdainful of absolution.

PHILIP SEYMOUR HOFFMAN, WHO PLAYS ONE OF the sexually stymied neurotics in **Happiness**, threatens women over the phone with killer-stud rant ("I want to pump you so hard that . . . "), and then he freezes, hanging up in terror. Burly, with red hair and glasses, Hoffman, a wonderful actor, specializes in nerds, cut-off young men yearning for connection from inside a heavy shell of unhappiness. You'll recognize him from *Twister,* where he was one of the counterculture techies obviously in love with Helen Hunt's daredevil, and from *Boogie Nights,* where, again a techie, he declared his love to the porno star Mark Wahlberg. In *Happiness,* his phone-sex warrior calls women at random, but he also calls the svelte, beautiful writer (Lara Flynn Boyle) who lives down the hall from him in a New Jersey suburban high-rise. He enters her apartment at last—and then can't squeeze out a word. *Happiness,* the scandalous American independent film written and directed by Todd Solondz (*Welcome to the Dollhouse*), is, of course, about misery. The characters try to make connections and wind up nowhere; they love the wrong person, the forbidden person; they degrade themselves, destroy other people. The movie has an eager intimacy with the atrocious that is sometimes funny in a deadpan way, sometimes depressing and barbarously cruel. *Happiness* seesaws between empathy and distaste, between sexual longing and sexual loathing. Solondz draws in close, not just to Hoffman but to everyone; he gives his characters long monologues and, amazingly, gets extraordinary performances and beautiful moments. Then he pulls the rug out, dumping the audience on its rear. Welcome to the dollhouse, indeed.

The movie is a series of malicious vignettes, in raptly quiet and concentrated style—no hysteria, no screaming, no swirling camera. Each scene offers one or another aspect of the alleged anxiety and terror lurking beneath the respectable surface of middle-class life. In Boca Raton, in Florida, a retired couple in their sixties (Ben Gazzara and Louise Lasser), married for 40 years, have nothing left to say to one another. Appalled that he's in perfect health and has to live on for decades more, Gazzara momentarily falls into the clutches of a predatory Boca widow played by Elizabeth Ashley. Poor Ashley! Solondz turns her croaking voice and hawklike eyes into a mask of death. One might well ask what is so awful about lust in the elderly that it needs to be demonized in this way. But Solondz exposes everyone. He's like a vengeful adolescent, convinced that anyone who ever bored or angered him was being eaten away by dirty secrets.

Back in New Jersey, the elderly couple owns an apartment, and one of their daughters, Joy (Jane Adams), a scared, talentless girl, lives there by herself. Joy can't hold a job or a man, but she means no harm, and Jane Adams, who is pretty in a defenseless, Raggedy Anne way, with lank hair and hurt eyes, becomes the movie's nominal heroine—an infinitely vulnerable creature. Joy, it turns out, is the good sister in a fairy tale. Her older sibling Helen, the slinky writer, longs for emotional violence and "authenticity"—she's a parody of chic, attitudinizing success, a suburban Kathryn Harrison. The other wicked sister, Trish, played by the gurgling comic actress Cynthia Stevenson, lives happily as an apple-pie-fascist mom, married to what seems to be a solid husband and dad—Bill (Dylan Baker), of the square forehead, a somber householder in his dark psychiatrist's suit. Bill makes love to his wife but is haunted by demons—he lusts after little boys, perhaps even after his own little boy, Billy, who, at 11, is trying to have his first orgasm. "Have you tried playing with yourself?" his father asks with excruciating solicitude. "Do you want me to show you?"

Frozen: Philip Seymour Hoffman and Lara Flynn Boyle, in *Happiness.*

Let me say quickly that the subject of pedophilia, creepy as it is, doesn't necessarily fall outside the realm of art. A few years ago, the Canadian film *The Boys of St. Vincent* made something grave and shocking out of it—a study in grown-up hypocrisy. Solondz goes back

Photograph by Henny Garfunkel.

FROM LANDSCAPES
TO ESCAPES...

AMERICA'S NATIONAL PARKS

Visit your national parks, and you'll discover some of America's *most breathtaking* scenery. Peaceful places where you can get away from it all and *relax.*

Find out where a trail goes. Catch a glimpse of a sparkling river through the forest. Walk on a soft carpet of pine needles. See what's around the next bend. Wonder at the depths of an ancient canyon. Lift your spirit to the top of a snow-capped mountain peak. Watch a glorious sunset.

Our national parks are filled with undiscovered treasures, quiet corners, and primeval settings.

Start your trip with an unhurried approach and a pre-trip plan. And wind up feeling inspired, refreshed, and uplifted.

But remember, it's up to you to *help us preserve* our American showpieces for the next visitor ... and for generations to come. For a free booklet about "Visiting the National Parks: How to Have a Quality Experience," write or call us at:

National Parks and
Conservation Association
Department PS
1776 Massachusetts Ave., NW
Washington, DC 20036
1-800-NAT-PARK

and forth: One minute Bill is a troubled, sympathetic man with an unspeakable problem, the next he's the preposterous and grotesque hero of a sick joke. In his malicious mode, Solondz manages to do what Adrian Lyne didn't have the courage to do in *Lolita*: As Bill plots desperately to isolate and drug a visiting little boy, we are placed inside the desire of the violator; the scene is hideously funny. But the result of Bill's manipulations—a sodomized 11-year-old—is not funny, and the movie comes to a dead stop in a hospital scene in which we are asked to be amused by a detective's persistent questions.

A bad boy, this Solondz. When the other shoe drops during those long, quiet conversations, the foot within the shoe drops, too. In a restaurant or a living room, one person relates something to another, and Solondz goes right over the top into the perverse. Yet his joking nihilism covers what may be something like sympathy or even solidarity—that's why one cannot dismiss the movie as nothing more than a nasty game. The actors, obviously with Solondz's help, find the character inside the vicious deadpan satire. Hoffman does wonders with his sagging belly, his fumbled glasses, his pained smile. Cynthia Stevenson turns housewifely smugness into a niftily rhythmed kitchen patter; Jared Harris, using a lighter Russian accent than John Malkovich's Stolichnaya special in *Rounders,* makes something pragmatic yet scuzzily sexual out of the émigré Russian taxi driver whom Joy has an affair with (asked what his profession in Russia was, Harris responds proudly, "I was teef.")

While appreciating Solondz's daring and sangfroid, we may also wonder what, finally, he is doing. What does it mean when a cruel movie mocks cruelty? And how can a movie that is clearly erotophobic celebrate an 11-year-old's first orgasm—and then immediately turn it into a sick joke? Solondz punishes everyone with his own disgust. He brings his frustrated characters together, but no one gets it on but the child-molester and his victims. Quite a joke. The movie offers personal confessions, but Todd Solondz creates drama by pushing dysfunction into pathos—a little boy weeping as he questions his pedophiliac dad.

Aren't the American suburbs a fairly easy target by now? And who but the fantasists of the Christian right has any remaining illusions about the inviolate nature of the American family? It's more than a little naïve, I think, to be shocked that people are out for themselves, that family relations can cover self-seeking and competitiveness. Solondz subverts what has already been subverted. The view that middle-class life is poisonous, a sham, is now so pervasive among the American independents (*Kids, Buffalo 66, Your Friends and Neighbors*) that I have begun to think that it is a substitute for politics. In the absence of any coherent critique of this society, the outsiders are burning themselves up with meaningless rage. Solondz himself is split, unable to decide whether his dysfunctional characters are really holy innocents or just contemptible losers. *Happiness* is a brilliant, disturbing, but unstable and half-crazy piece of work.

THIS IS THE LAST OF MY MOVIE COLUMNS for this magazine. After twenty years at this stand, I have decided, with some misgivings, to go elsewhere, thereby relinquishing one of the nicer jobs in journalism. I suppose it is far, far too late in the game to reveal to you that I have a love child living in Poughkeepsie, the offspring of an affair with a former *New York* intern who is now the head of a major international cartel. After all these years, you have already formed a good idea of the value of my judgment. Contrition is out of the question. I speak of misgivings, however, because I can say without blushing that I have never had a bad day at *New York* magazine. By that, I mean that there were many days when I was not satisfied with my writing but never a day when an editor complained that I was being too tough on a movie or devoting too much space to a little American film or a foreign film or indulging myself by writing too personally, or anything like that.

Of late, a good part of American movie criticism has been engulfed in a tide of selling. The constant pressure to just get with it, to write feature stories and interviews, to join journalistic packages whose essential purpose is to turn movies into super-events (latest example: *Beloved*) has compromised judgment and demoralized a number of critics and marginalized others. Yet even in this corrupting time, the movie critic of this magazine has been protected: Its traditions, established 30 years ago when *New York* sprang from the pages of a dying newspaper, have formed a wall around critics, guaranteeing their independence and leaving them no one to blame but themselves when they write badly. Blandness, the dominant tone of corporate accommodation, is not the style among critics of this magazine, and that is true because you, the reader, would not tolerate it. Editors can help critics, but readers give critics and editors confidence in the first place, so I can only offer thanks to you for allowing me to do whatever decent work I have done here; and thanks as well for your continuing to find this increasingly threatened activity valuable, entertaining, even necessary. ■

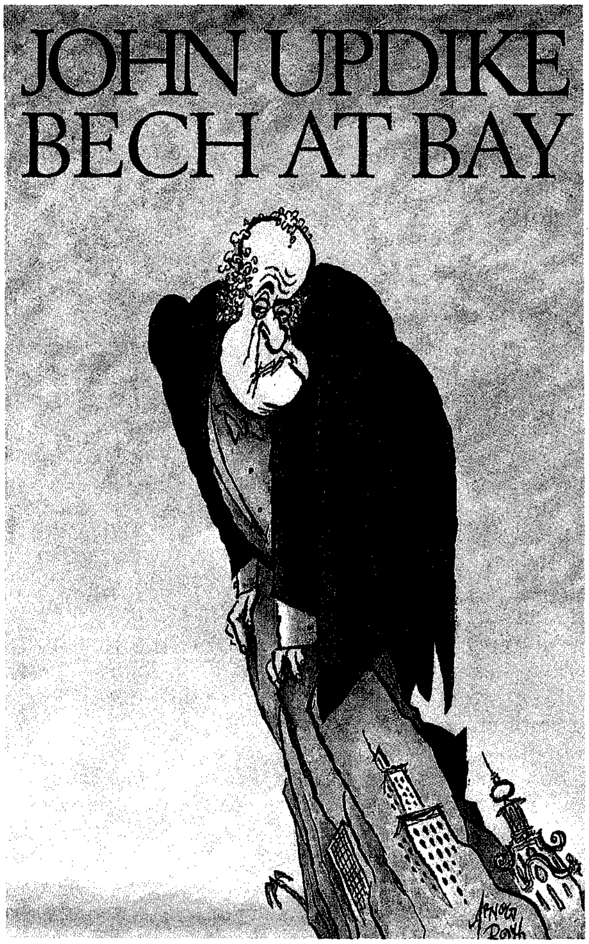
David Denby's 1997–98 reviews are available at **newyorkmag.com.**

BOOKS WALTER KIRN

Updike at Ease

In 'Bech at Bay,' John Updike takes aim at German tourists and literary-world pompository, among other targets. He's a good shot—but they're still fish in a barrel.

Bech at Bay
BY JOHN UPDIKE
Knopf; 241 pages; $23



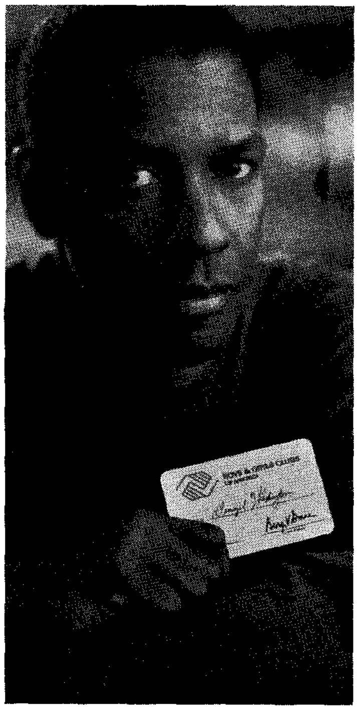
BETWEEN WRITING BOOKS, JOHN UPDIKE RELAXES by writing other books. Like fruit sorbets, they're supposed to cleanse the palate and sit lightly on the stomach—artistic digestive aids. The latest is *Bech at Bay,* the third installment in the comic saga of Henry Bech, a "semi-obscure" Jewish American writer whose novels (often derivative and ill-timed, and always faintly bogus) aren't as important as his observations on the ups and downs and backs and forths of what used to be called the literary life: that amalgam of stifling parties, flash romances, financial setbacks, and pompous ceremonies that pass for success in the world of serious letters.

Although it's a bit of a mystery how come, it seems to amuse Updike to imagine himself as less commercially popular, less prolific, and less Anglo-Saxon than he really is. Bech is a mess, a sort of holy fool, and a born outsider in ways that Updike isn't. Bech's father was a Manhattan diamond trader, his adolescence was spent in teeming Brooklyn, and he suffers, on and off, from writer's block, once going sixteen years between books. His first novel, *Travel Light,* a Beat-style road story set in the Midwest and featuring rampaging motorcycle gangs, was a patent fraud. His single best-seller, *Think Big,* was a conscious sellout. The career Updike gives him is a joke, in other words, but no more of a joke, we're meant to understand, than most careers, and more serious than many. Still, it's hard not to sense some arrogance in the whole cartoon. To turn himself into a typical writer for purposes of social satire—to walk among the people, so to speak—Updike lets us know, in subtle ways, that he has to dress down.

Bech is nothing if not typical of the PEN-era literary intellectual. In the first of the five stories that make up this "quasi-novel," he visits communist Czechoslovakia on one of those earnest cultural junkets that keep the likes of Susan Sontag in plane tickets. It's a dreary trip, of course, if rather ego-building. The Reagan-appointed American ambassador is a far-too-hearty Akron industrialist, his wife a trophy-blonde youngster. The fawning fans and translators Bech meets struggle in broken English to express a deep admiration he doesn't fully merit: "Václav sends the regrets he could not come hear your excellent talk. He must be giving at this same hour an interview, to very sympathetic West German newspaperman." As a sidelight, Updike exercises his gift for racial and national generalization—a guilty pleasure allowed to modern Americans only while abroad: "The Germans in Europe were like a fat man who seats himself, with a happy sigh, in the middle of an already crowded sofa."

The second story, "Bech Presides," presents another barn-door target for Updike's point-blank blasts: the padded pretensions of stuffy New York arts clubs. The story is half elegy, half send-up—a fond remembrance of the genteel golden days when artists got themselves up as ladies and gentlemen, all the better to hobnob and philosophize, as well as a poke at the senile conservatism of over-the-hill genius. Appointed as president of "the Forty," a generously endowed creative academy that meets in a lovely midtown townhouse coveted by Trump-like real-estate barons, Bech is content and complacent. The gavel suits him, and so does the free food. Indeed, the story is a kind of apology for the artist as upper-middle-class freeloader, spiritually entitled to lick the frosting off society's cake. Freebies, perks, and honorary titles exist to be laughed at, naturally, but they're

Updike's Bech series seems to function as a kind of diary of the author's everyday aperçus (but from a less Waspy point of view).



Denzel Washington

Put this card in the hands of a child and there'll be no room for a gun. A needle. Or a knife.

It's only a piece of paper, but that little membership card has helped keep millions of kids off drugs, out of gangs and in school. To learn how you can help the Boys & Girls Clubs, call: **1-800-854-Club.**

BOYS & GIRLS CLUBS OF AMERICA

The Positive Place For Kids

seldom refused, and Updike finds something poignant and redeeming in the sweetly pointless idealism behind them. When the Forty disbands in a greedy scheme to cart away its entrusted assets, thereby unwittingly playing into the hands of barbaric financiers, something is lost. Not a lot, but something. Something that will, and should, be missed.

Losing and missing are what the book's about. Updike, through Bech, is saying farewell to ceremony, good-bye to the good life of postwar intellectualism. The proud old ambitions are dead, Olympus has been razed and subdivided, and its aging inhabitants, like holdout tenants in a building slated for demolition, hang on only out of sheer irritability. The future, Bech thinks, in a moment of high resentment, belongs to "the mellifluous happy-talk of Microsoft and Honda, corporate conspiracies that would turn the world into one big pinball game for child-brained consumers." Updike casts this rant as over-the-top, a flight of canned and self-important oratory, but he seems to endorse it, too.

Pretty much every chance it gets, Updike's text sings the praises of pen and paper, of hardcover tradition. When Bech picks up the hand-typed manuscript of an underground Czech novel, he falls into an ink-stained reverie: "He had been returned to some archetypal sense of what a book was: it was an elemental sheaf, bound together by love and daring, to be passed with excitement from hand to hand." When Bech implausibly triumphs in the last story and wins the Nobel Prize (a chance for Updike to humorously handicap his own real-life competitors for the honor), he writes a trial acceptance speech that lashes out at "brainless book chains with their Vivaldi-riddled espresso bars" and "publishers owned by metallurgy conglomerates operated by glacially cold bean-counters in Geneva."

BOOKS

There's less rage than it seems behind Updike's satire. When it comes to shifting cultural paradigms, he comes off as more of a switcher than a fighter. Bech's tirades are impotent, mostly bluster; they're what's expected from a dying breed. Meanwhile, Updike, who has a streak of science nut and amateur futurologist to match his New England tweediness, shows off his fluency in the latest cyber-idioms. He's a comfortable post-historical global capitalist, slightly ahead of his rumpled alter ego but sympathetic with the old man's problems. Time has passed his character by, but Updike seems bound and determined to stay in step. His latest Bech book, however, catches him resting. ▬

Walter Kirn's 1997–98 reviews are available at **newyorkmag.com.**

SHORTS

AT 15, A KOREAN SCHOOLGIRL NAMED NANSOOK Hong was selected by the Reverend Sun Myung Moon as a bride for his eldest son and heir apparent. Born to Moonie parents herself, Hong, now 32, knew the honor in marrying the son of the Messiah, but closeness with the True Family shook her faith. Moonie tenets of monogamy, sobriety, and poverty did not jibe with the lavish lifestyle enjoyed by Moon's direct kin. How this pious girl resolves her crisis of consciousness is the central tension in Hong's memoir, **In the Shadow of the Moons** (Little, Brown; $23). Though her born-again-Christian belief in forgiveness prevents Hong from writing a jeremiad, her simple sentences betray the hurt she felt at Moon's transgressions—the Blessed Children's alcohol binges and crack habits, Mrs. Moon's zillion-dollar wardrobe, and everyone's whippings at the hand of the Messiah. Hong's life inside Moon's $24 million compound was a nightmare, and waking up, it seems, was the hardest part. VANESSA GRIGORIADIS

IN **Filth** (W.W. NORTON; $14), IRVINE WELSH, author of *Trainspotting,* offers up another look at the ugly side of human existence. The hero is Bruce Robertson, a paranoid, sadistic, corrupt Edinburgh cop whose only redeeming quality is that he hates everyone with equal prejudice. This being a cop story, there's a murder to solve, but that plot plays second fiddle to Robertson and his exploits, which involve a trip to Amsterdam, a great deal of angry sex and reckless drug use, and general terrorizing of the populace. Any enjoyment comes from witnessing Robertson's suffering, be it from a rash in his nether regions, a parasite in his lower intestine, or just the misfortune life heaps upon him. This is Welsh's strength: at once savoring life's many little moments of misery and wallowing in them. Consequently, reading *Filth* becomes an act of vicarious sadomasochism. NICK MEYER

MOVIE STAR–PLAYWRIGHT STEVE MARTIN'S **Pure Drivel** (Hyperion; $19.95) is a worthwhile collection of spankingly inventive, though sometimes affected, farcical essays, many of which were published in *The New Yorker.* Martin's legion of voices poke fun at bi-coastal nuance, public convention, art, technology, showbiz, politics, and punctuation—all while lampooning the writer and celebrating the word. The laugh track softens as the book progresses, but each installment proves Martin's other gift: restoring lightness to the printed page. Buy it for your bathroom—or wherever else you can enjoy the reeling apology of a heedless politico or a segment on the life of words as written by the noun *underpants.* BRETT KELLY

THEATER JOHN SIMON

Birdbrained

The British choreographer Matthew Bourne sticks his neck out with an all-male flight of swans, but his travesty of 'Swan Lake' just won't fly.

PERHAPS THE GREATEST BALLET OF ALL TIME, Ivanov and Petipa's *Swan Lake,* to Tchaikovsky's music, has for over a century been the apotheosis of death-defying, romantic, heterosexual love. Through trial and error, Prince Siegfried wins the love of Odette, queen of the swans—girls cygnified by a wicked sorcerer—and after some lapses and tribulations is united with her in life or death, depending on tinkerings with the choreography. The great prima ballerina Galina Ulanova described *Swan Lake* as "the most beautiful ballet you could imagine." But could you also imagine it as a danced homosexual melodrama with semi-nude male swans, a seedy nightclub scene, the outing of a closeted homosexual prince, a palace ball with a pistol-toting final shootout, an insane-asylum sequence, and similar absurdities?

You couldn't. But the choreographer Matthew Bourne could, in what is now, all too aptly, touted as **Matthew Bourne's Swan Lake**. Not even poor, closeted-homosexual Pyotr Ilyich would claim it as his. The set, by Lez Brotherston, suitably suggests an ornate, tiled bathhouse, inhabited by a mama's-boy princeling who grows up into a mother-dominated prince. The story, with flashbacks and wet-dream sequences, tells about his fatal affair with what now adds new meaning to the term *swan queen,* and ends in a way open to various interpretations.

The homosexualization of great heterosexual love stories proceeds apace. *Romeo and Juliet* has been converted into *R&J* with a four-schoolboy cast; there have been several all-male *As You Like Its* (and please, don't tell us again about Shakespeare using boy actors—under duress); etc. Most of this, characteristically, of British origin. I have no objection to homosexual ballets, whether campy or not, as long as they are new and so conceived; they should not, like cuckoos' eggs, be smuggled into the nests of other birds, notably swans.

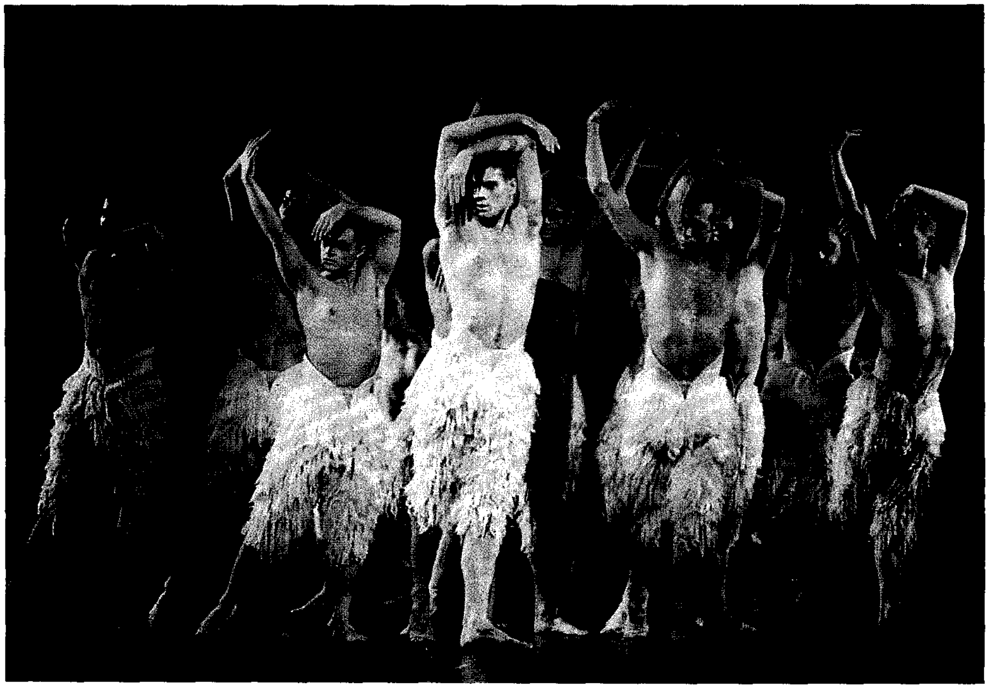
Moreover, among the many rethinkings of *Swan Lake* I have seen (most notably Balanchine's), none was as choreographically impoverished as Bourne's. I wonder whether we are now to look forward to *Sleeping Beauty* with an Aurelius, *Giselle* with a Gilbert, and *Les Sylphides* with all-male sylphs.

This said, the music is still lovely even in David Cullen's orchestration; some of the Brotherston scenery and costumes, however inapposite, impress; and there is solid dancing from the entire company, headed by Adam Cooper in what used to be the Odette/Odile role but turns now, in Act Two, into a black-clad bisexual ruffian, servicing equally the prince, the queen mother, and sundry others. The most ineffectually effete choreography comes, expectably, in the second-act numbers where men still dance with women, a veritable embarrassment of glitches. My personal advice to Matthew Bourne is "Go jump in a lake"; to the spectator, Alexander Pope's "Yet let not each gay turn thy rapture move."

WHICH BRINGS US TO EDWARD NAPIER'S **'Til the Rapture Comes**, whose very title is subliterate, as the correct term is *till* without punctuation or, at worst, an apostrophe, not a single quotation mark. The play is a kind of West Virginia *Long Day's Journey Into Night,* with drug-addicted mother, long-suffering family, two sons of whom the younger is the authorial alter ego, and a comic maid, though there, alas, the resemblance ends: The writing is strictly for TV.

Wilbur is a lawyer in Kenova, West Virginia, Napier's hometown, often off traveling on business, and suspected by his wife, Althea Dale, and others of carrying on with his secretary. Althea, a Korean War Army nurse, started taking drugs to alleviate the horrors of war, with the result of transplanting a state of war to her home. Though both her

(continued on page 123)



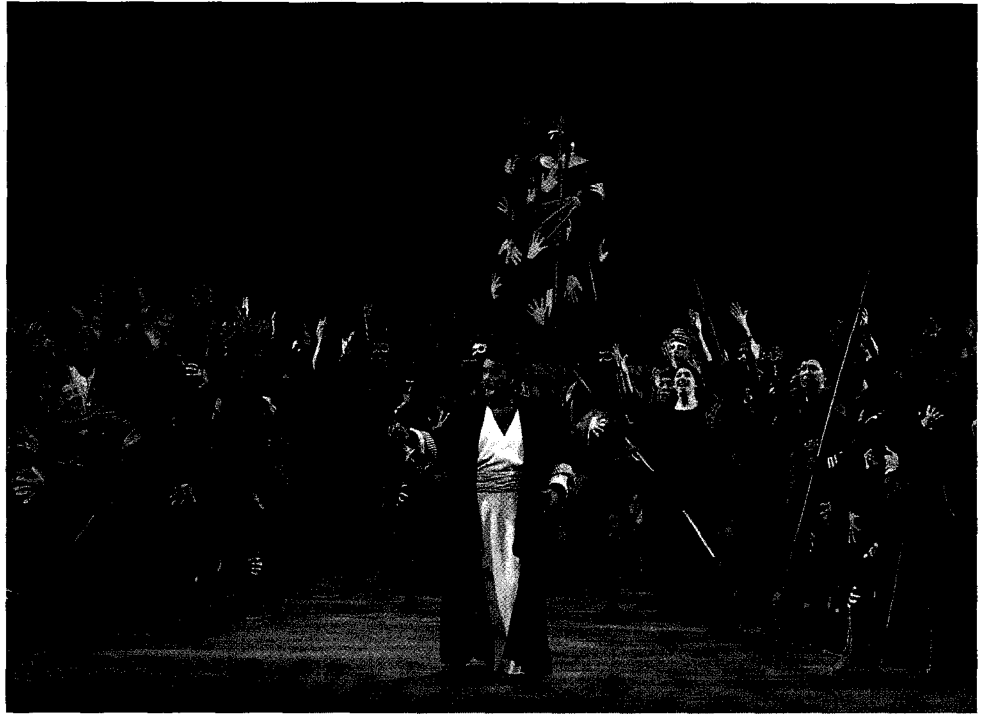
Fine feathered friends: Adam Cooper, center, leads the high-flying swan gang.

Photograph by Dee Conway.

CLASSICAL MUSIC **PETER G. DAVIS**

One Tenor

It would be churlish to suggest that Plácido Domingo, after a spectacular career studded with accomplishment, is doing middling work these days. Wouldn't it?



Hair to the chief: Domingo, in *Samson et Dalila*, opens the new Met season.

NOT MANY CLASSICAL MUSICIANS BECOME CRITIC-immune icons while still actively performing, singers hardly ever—vocal cords, after all, tend to give out long before a pianist's fingers. Besides, the world of opera is notoriously contentious, and even Luciano Pavarotti doesn't get much respect these days as his career stumbles to its undignified conclusion. **Plácido Domingo**, on the other hand, can now apparently do no wrong, having grown into a beloved senior artist whose longevity, astonishing industry, and many achievements are so widely admired that any objective assessment of his multifaceted career is, for the time being, virtually irrelevant. Proof of that came at the Metropolitan Opera after the opening-night performance of Saint-Saëns's *Samson et Dalila*, a love-in celebrating Domingo's 30 years with the company as Met officials, Mayor Giuliani, the entire cast, and a cheering house all but elevated the tenor to sainthood. And who would dare, or even want, to argue with them?

As a Domingo follower who has seen and heard him a lot over the years—all 39 of his Met roles, most of the 17 opening-night performances, perhaps a quarter of his 531 total appearances in the house, and frequently in other parts of the world—I wouldn't call this one of his more memorable evenings, but never mind. The fact that a lyrical dramatic tenor has survived to sing Samson this well at age 57 surely qualifies him as a phenomenon of sorts. If Domingo actually is several years older than he admits to (as many believe), that only makes his accomplishment all the more amazing. And yet even the tenor himself might confess that his voice shows signs of aging. Few singers have been willing to discuss the singular timbre, texture, and condition of their voices more frankly than Domingo, and in any case, that unfortunate cracked high B flat at the end of the opera, more symptomatic of a chronic problem with top notes than a momentary lapse, can't be conveniently talked away. On the whole, though, this was a typically shrewd Domingo performance: deliberately paced, sturdily sung, and carefully contained to give an audience just enough and no more—a rationed expenditure of effort that offers perhaps another explanation for this singer's long career.

Except for the presentational fireworks after the final curtain, this was a bland Met opening, only in part because of the characteristically businesslike performance of its hero. Olga Borodina sang Dalila beautifully much of the time, although her soft-grained mezzo-soprano tends to lose presence in the middle and lower registers, where this seductress must make her most compelling dramatic and musical points. During their long duet together in Act Two, neither she nor Domingo generated much theatrical tension, let alone sexual energy, and if that crucial scene can only amble along efficiently, the whole opera starts to appear flabby and second-rate. Conducting the opera for the first time at the Met, James Levine presided over a facelessly generalized account of a score I suspect he doesn't much care for. Sergei Leiferkus's nastily rasped High Priest of Dagon perked up the dull proceedings onstage whenever possible, and the many choral passages are stunningly sung. I continue to enjoy Richard Hudson's painterly sets, with their hot-and-angry colors and bold indications of culture clash, although the complex visual dynamics of Elijah Moshinsky's original staging seem to have been lost.

The next evening, Domingo was back at the Met for *Aida*—not to sing Radames but to conduct the opera, a function that will no doubt soon occupy even more of his time. His stints on the podium are now frequent enough not to be greeted as either a miracle or a gimmick—even when Domingo's baton technique was less practiced, there was never a question about the professional quality of his work. Of course, the Met orchestra could probably play *Aida* in

(continued on page 91)

Photograph by Beatriz Schiller.

THE INSATIABLE CRITIC **GAEL GREENE**

Unfinished Symphony

La Fourchette is a lonely pioneer, a culinary outpost on the farthest edge of the Upper East Side—and it's this close to becoming the season's first instant classic.

AT LAST. THE PERFECT PLACE TO TAKE MOM AND Dad to dinner. A place to *be* Mom and not feel like an imposter at Lilith Fair or the dowdy headmistress at a fabfest of chattery Brit fashion mercenaries. Indeed, **La Fourchette** is out-of-time, beyond trendiness—a mirage in that remarkably unexploited stretch of Manhattan where Gracie Mansion sits like a bourgeois country house overlooking the East River. No one goes to the farthest reaches of First Avenue for serious dining.

"Are you crazy?" chef Marc Murphy asked proprietor Abraham Merchant when he learned the address of the swank, high-priced dining spot the Pakistani-born restaurateur proposed to ride to white-tablecloth glory. "People said I was crazy to open on First and 62nd," replied the force behind Merchants, now a trio of New York restaurants. Murphy wanted a stage to strut his act. Could this be it?

A teenage graduate of Peter Kump's cooking school and make-or-break tutorials with chef-mentor David Pasternack (now at Picholine), Murphy worked every station in eighteen months at Miravile in Paris. A brief stint with Alain Ducasse led to Le Cirque and finally top toque at Cellar in the Sky, where he earned a rave from me but still felt invisible.

I arrive expecting a modest neighborhood bistro. Where is this mammon-forsaken place, I mutter, stepping out of the cab at yet another soaring new apartment tower. No numbers . . . no name . . . oh, so subtle . . . it's on the awning . . . but here, this window, these linen Roman shades . . . might be a restaurant. Past the curved windbreak of translucent glass woven with brass, into the bar and lounge, with its lofty ceiling and extravagance of burnished wood—on into the custard and toasty glow of the dining room, or to the tented glass-wrapped pavilion in the garden. Smart. Warm. Surprisingly beautiful. What a shock. A cocoon for grown-ups (designed by Charles Peter Swerz and Pia Prevost) with food as elegant and sophisticated as the setting.

The tiny amuse-bouche of pungently oiled octopus, tuna, and sprouts signals the chef's ambition. As does the menu math, entrées aggressively priced from $25 to $34, the chef's-tasting prix fixe at $75 or $115 with a different wine for each of five courses. The little-girl-from-Detroit in me is appalled. But my go-for-broke New Yorker thinks no big deal. The two of us can eat and drink for less than my next pair of Manolo Blahniks. And I am instantly enslaved by the wanton luxe of the smashed Yukon-gold potato with white-truffle-steeped olive oil under flutters of summer truffles, another tiny gift from the kitchen—give me a dozen as an encore and I'll call it my dinner.

Everything about La Fourchette exudes confidence and speaks of grand ambition. The elusive signage. The money spent on gold leaf and walls rubbed to look like gently worn leather; the columns and murals that evoke Roman frescoes outside Pompeii. The quality of the nuts at the bar. The carefully chosen piano interlude when the reservationist puts you on hold—ditz that she is, first saying yes, then no, then yes, then maybe. The resident sommelier once you can get her attention. The layered and user-friendly wine list. The chef's rigorous abstinence from painted sauce streaks and copycat scatterings of herbs, spice smithereens, mushroom dust, and choking clouds of powdered sugar. Just giant plates and handsome deep bowls with pristine rims. Hallelujah. Tempting cheeses served with walnuts and grapes. The marvelous little crème brûlée perfumed with lemon that precedes dessert. The haute Gallic gesture of proper tartlettes and candy doodads. The impressive coda of house-made caramels, at first grudgingly tasted, then swept away into pockets and purses. Is Murphy the next rage? You might bet on it if you happen to order luscious mussel-curry soup with parsley-flecked whipped

Eastern standard: Everything exudes confidence and speaks of grand ambition.

Photograph by Robert Wright.

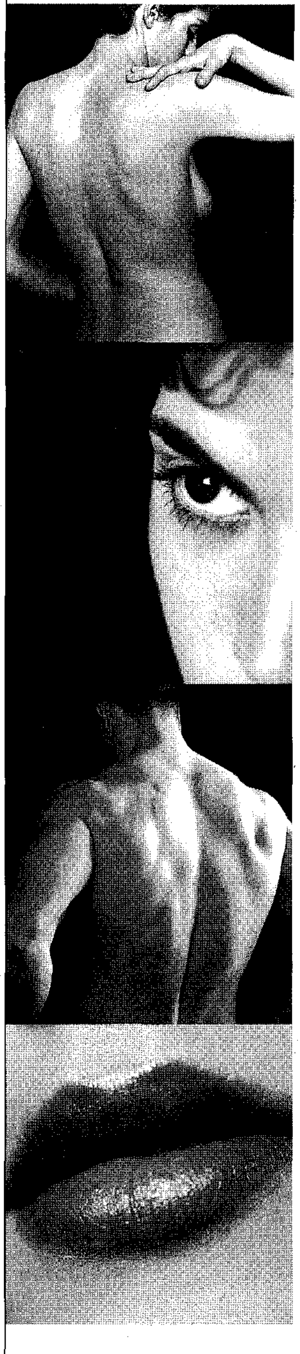
cream or the grilled calamari stuffed with shrimp and braising greens, followed by a smartly sauced daurade in lemon-parsley beurre blanc or one night's special sturgeon—vividly flavored, tremulously just-cooked. He wraps seared nubbins of rare, boned squab in bright-green cabbage packages. His roasted chicken with onion compote and wild mushrooms is both delightfully crusty and moist. Stuffed baby eggplant, haricots verts, and sautéed potato accompany flavor-rich double lamb chops. The robust braised short ribs with bone marrow easily survive being paired with a rather pedestrian filet. And the tangy citric edge of passion-fruit coulis surrounding the tropical-fruit napoleon is the perfect finale. The quartet of veteran tasters at my table is nodding and clucking as obsessed food people do, tickled by the possibility that we are witness to the first dawn of a new star.

But alas, that fantasy is premature. The chef's been fussing and editing in the kitchen barely a month, and there are fumbles. Almost all fish is overcooked (and not just for those who ask for it "rarish" or "underdone"). I much prefer warm foie gras crustily seared and deglazed with something acid. Murphy likes it grilled, but his is soft and wimpy. The "crispy" sweetbreads are not crispy at all. Scallops with marrow don't thrill me, nor does asparagus in a fluff of chèvre mousse. Brunch at $25 for three courses and a chance to gaze at the greenery in the garden room is a good buy but too sedate. I can't imagine anything on the uninspired late-night menu that would satisfy *my* midnight ragings. I start to wonder if this chef has excellent skills and a provocative intellect but somehow lacks a real passion for eating. Perhaps he's just being cautious.

Murphy continues to noodle and fuss. This week he is revising the salmon, substituting veal-prosciutto-sage-stuffed agnolotti in porcini whiskey for the fettucine and adding Chilean sea bass on grilled onions with foie gras ravioli in oxtail consommé. La Fourchette is certainly worth an excursion east from Park or Fifth. The neighborhood gentry are already coming back, grateful for bold pioneers with the audacity to try for something serious and classic on this neglected edge of the map. "I can't wait till the first snow," one customer told Murphy. "How wonderful it will be to take an elevator here instead of trying to find a taxi for Le Cirque."

La Fourchette, 1608 First Avenue, between 83rd and 84th Streets (249-5924). Dinner, Tuesday through Thursday and Sunday 6 to 11 P.M., Friday and Saturday 6 to midnight. Late-night menu till 2 A.M. Brunch, Saturday and Sunday 11 A.M. to 3 P.M. A.E., D.C., M.C., V. ■

Gael Greene's 1997–98 reviews are available at **newyorkmag.com.**



THE LATEST TECHNOLOGICAL INNOVATIONS MAKE IT EASIER THAN EVER FOR ALL MEN AND WOMEN TO LOOK THEIR BEST

WRINKLES, CROWS' FEET AND SCARRING
Advanced skin resurfacing CO2 and Erbium lasers, whose safety and precision are superior to those of traditional chemical peels, eliminate and soften wrinkles, age spots and acne scars.

SPIDER VEINS, BLEMISHES & TATTOOS
Our KTP and YAG lasers treat spider veins, broken capillaries, tattoos and uneven pigmentation safely and quickly.

HAIR
Removing hair, no matter what your skin tone, has never been faster or easier. Our new Alexandrite and YAG lasers effectively and quickly remove facial and body hair.

THE TRUE "LUNCHTIME" PEEL
The new Particle Peel painlessly resurfaces and refreshes the skin of the face and the entire body on all skin types with no recovery time.

INTERNATIONAL LASER
&
AESTHETIC SURGERY CENTERS

CALL FOR A CONSULTATION
212-737-5700 or 1-800-344-4004
OFFICES IN MANHATTAN AND WESTCHESTER

DENIZ
a la Turk
TURKISH RESTAURANT
Time to discover
the greatest cuisine in the world!
TEL: 212 486 2255

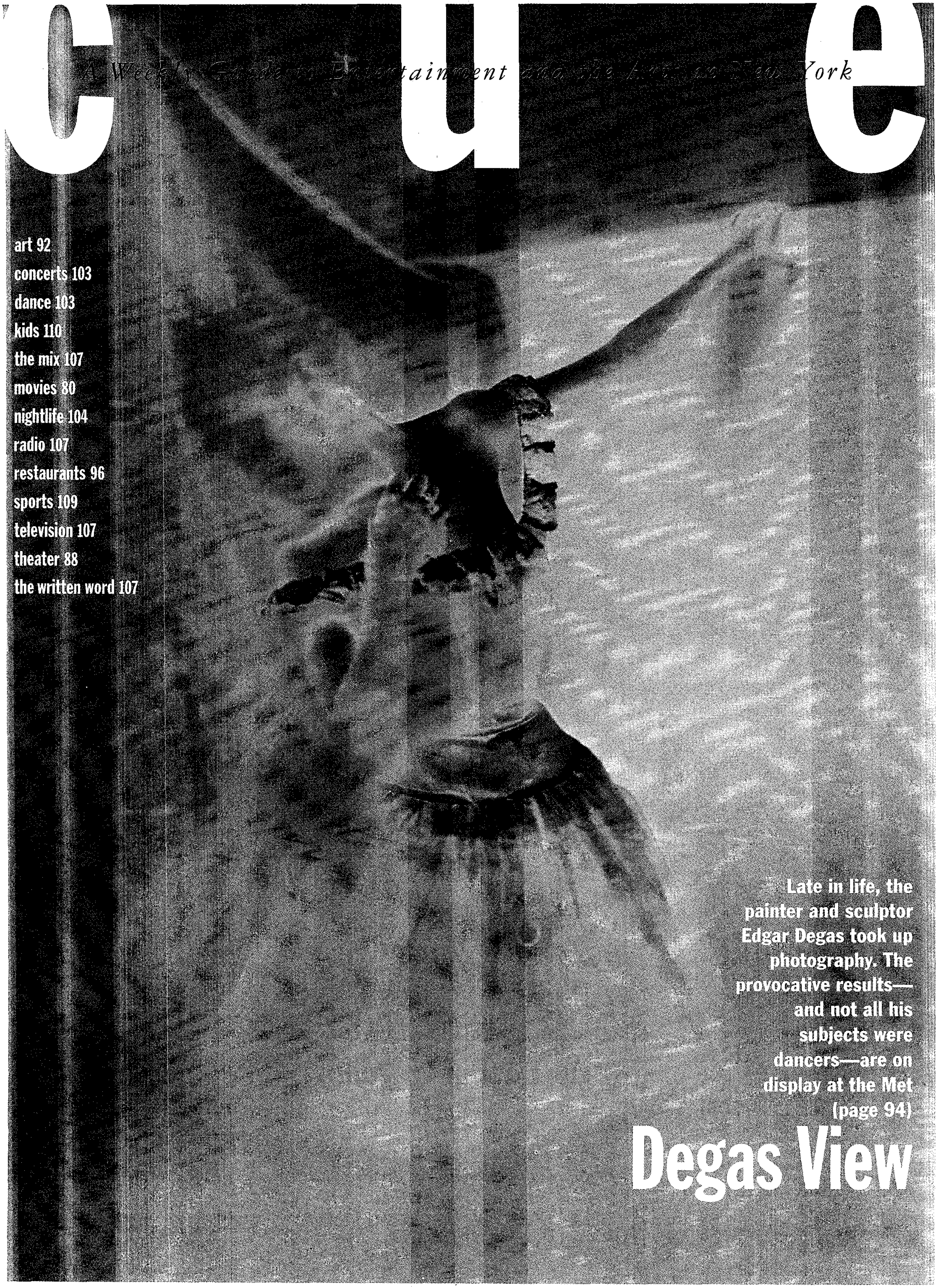
WINE SPECTATOR
"...10 Best Italian Restaurants in the USA..."
"...☆☆☆☆☆ Star Diamond Award..."
PALIO restaurant
Ristorante Palio
Join Maria Pia
Pre-Theater Dinner $39.95
After-Theater Dinner $39.95
At the Bar for Dessert & Coffee $12.00
151 West 51 Street, New York, NY 10019 212.245.4850 FAX 212.397.7814

Welcome to
La Vela
ITALIAN RESTAURANT
Enjoy the hospitality and the food
373 Amsterdam Ave (77/78) • 877-7818
Lunch • Dinner • Free Delivery

PATRIA
"Nuevo Latino"
250 PARK AVENUE SOUTH 777-6211

cue

A Weekly Guide to Entertainment and the Arts in New York



art 92
concerts 103
dance 103
kids 110
the mix 107
movies 80
nightlife 104
radio 107
restaurants 96
sports 109
television 107
theater 88
the written word 107

Late in life, the painter and sculptor Edgar Degas took up photography. The provocative results—and not all his subjects were dancers—are on display at the Met (page 94)

Degas View

movies

Beloved...Don't Look Now...Hamptons Film Festival

New Films

A Night at the Roxbury—Based on the *Saturday Night Live* skit featuring the two nightclub losers who hit on women with spectacularly unsuccessful results. (About 2 hrs.; R) *Art Greenwich Twin; 19th Street East; 34th Street Showplace; State; First & 62nd St. Cinema; Olympia Theatre; Bay Plaza; Concourse Plaza; Whitestone; Kings Plaza; Linden Boulevard Multiplex; The Movies at Sheepshead Bay; Astoria; Cinemart; Crossbay II; Fresh Meadows; Movieworld; The Movies at Bayside; The Movies at Staten Island.*

Air Bud: Golden Receiver—The continuing story of a boy and his very athletic canine. Starring Kevin Zegers, Cynthia Stevenson, Tim Conway, and Gregory Harrison. Directed by Richard Martin. (1 hr. 30 mins.; G) *Village East; Crown Gotham; Bay Plaza; Linden Boulevard Multiplex; Forest Hills; Fresh Meadows; Main Street Cinemas; Movieworld.*

The Alarmist—A comedy in which a young man becomes a door-to-door salesman for a home-security company and is drawn into a huckster's life. Starring Stanley Tucci, David Arquette, and Kate Capshaw. Written and directed by Evan Dunsky. (1 hr. 33 mins.; NR) *Opens October 16.*

All the Rage—A satirical look at one gay man's pursuit of physical, sexual, and romantic perfection. Directed by Roland Tec. (About 2 hrs.; NR) *Opens October 16 at Quad Cinemas.*

★**Antz**—This animated feature, with its deadpan witticisms, its heart-stopping shifts of perspective, is completely entertaining, a kids' movie that will leave grown-ups quoting the best lines to one another. It is a terrific joke about scale. Beneath the ground, the ant colony looks huge, with enormous tunnels, battlefields, and meeting halls. Z (Woody Allen), who calls himself "the middle child in a family of 5 million," natters on to his shrink about depersonalization, and winds up the unwitting leader of a rebellion against a fascist society. The ants' faces suggest ever so slightly the actors who are taking the various characters—Sharon Stone as the Princess Bala; Gene Hackman as a megalomaniacal general; Sylvester Stallone as a bluff soldier; and Dan Aykroyd and Jane Curtin, very proper indeed, playing not ants but a pair of buzzing, preening, distantly solicitous Wasps. (Denby; 10/12/98) (1 hr. 23 mins.; PG) *Village Theatre VII; 34th Street Showplace; Chelsea; State; Gemini; Orpheum 7; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Alpine; Canarsie; Cobble Hill; Kent Triplex; Kings Plaza; Linden Boulevard Multiplex; Pavilion Theatre; Ridgewood; The Movies at Sheepshead Bay; Astoria; Centre Sunnyside; Cinemart; Crossbay II; Fresh Meadows; Main Street Cinemas; Movieworld; Plaza; Hylan Plaza; The Movies at Staten Island.*

Bad Manners—David Strathairn and Bonnie Bedelia are married college professors whose lives unravel when they are visited by her ex-boyfriend. With Saul Rubinek, Caroleen Feeney, and Julie Harris. Directed by Jonathan Kaufer. (1 hr. 28 mins.; R) *Quad Cinema.*

Beloved—Oprah Winfrey stars as a former slave who is haunted by the ghost of her daughter, whom she killed to release her from a life of servitude. Based on Toni Morrison's novel. With Danny Glover and Thandie Newton. Directed by Jonathan Demme. (2 hrs. 54 mins.; R) *Opens October 16.*

Blade—Wesley Snipes is an immortal warrior who must fight a nation of vampires to save the world. Also starring Stephen Dorff, Traci Lords, and Kris Kristofferson. Directed by Stephen Norrington. (1 hr. 50 mins.; R) *Criterion Center; Lincoln Square; Linden Boulevard Multiplex.*

Bride of Chucky—The killer doll returns for his fourth go-'round, and this time he takes a wife. Starring Jennifer Tilly, John Ritter, and Alexis Arquette. (About 2 hrs.; R) *Opens October 16.*

The Celebration—A family reunites for its patriarch's 60th-birthday party and certain horrible secrets spill out over dinner. Directed by Thomas Vinterberg. (1 hr. 40 mins.; R) *Quad Cinema; Lincoln Plaza Cinemas.*

Opening
The Cost of Freedom

In 'Beloved,' the lengthy cinematic tribute to Toni Morrison's Pulitzer Prize–winning novel, Danny Glover is Paul D., the man who wanders the South for years before settling in with fellow former slave Sethe (played by Oprah Winfrey). Opens October 16.

Clay Pigeons—A gas-station attendant gets caught up in a number of murders through no fault of his own. Starring Joaquin Phoenix, Vince Vaughn, Georgina Cates, and Janeane Garofalo. Written and directed by David Dobkin. (1 hr. 44 mins.; R) *Village Theatre VII; New York Twin; Lincoln Square; Cobble Hill; Pavilion Theatre; Cinemart; The Movies at Staten Island.*

Detroit 9000—The 1973 blaxploitation classic about two cops trying to track down a band of jewelry thieves. Starring Hari Rhodes and Alex Rocco. Directed by Arthur Marks. (1 hr. 46 mins.; R) *First & 62nd St. Cinema.*

Don't Look Now—Donald Sutherland and Julie Christie get involved in the supernatural as they grieve over their deceased daughter. Directed by Nicolas Roeg in 1973. (1 hr. 50 mins.; R) *Film Forum.*

Dr. Dolittle—Eddie Murphy plays the man with a gift for communicating with the animal kingdom. Also starring Kristen Wilson, and Kyla Pratt. Directed by Betty Thomas. (About 2 hrs.; PG-13) *Fresh Meadows.*

Everest: The Movie—The first-ever IMAX footage from Everest documents the 1996 summit climb of an international expedition. Directed by David Breashears and Ed Viesturs. (45 mins.; NR) *Lincoln Square.*

The Governess—Minnie Driver is a Jewish woman who poses as a Christian to get a governess job. With Tom Wilkinson, Harriet Walter, Florence Hoath, Bruce Myers, and Jonathan Rhys Meyers. Written and directed by Sandra Goldbacher. (1 hr. 54 mins.; R) *First & 62nd St. Cinema; North Shore Towers.*

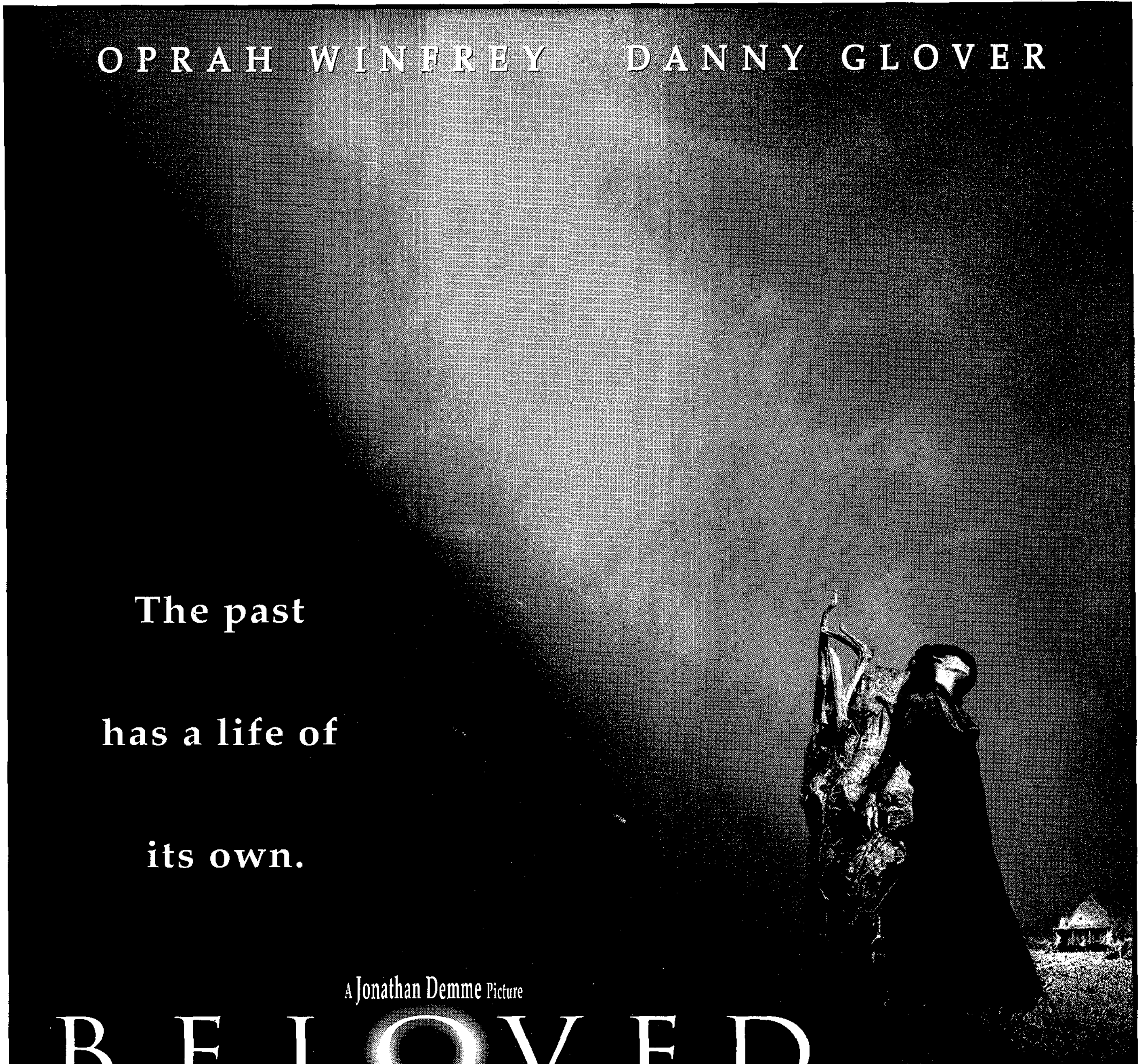
Happiness—See Denby, page 72. (About 2 hrs.; NR) *19th Street East; Lincoln Plaza Cinemas.*

Holy Man—Eddie Murphy becomes an internationally known televangelist when he links himself with a home-shopping network. Starring Jeff Goldblum and Kelly Preston. (1 hr. 54 mins.; PG) *Village Theatre VII; Chelsea; Murray Hill Cinemas; Embassy 1; Sutton; Orpheum 7; 84th Street; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Kings Plaza; Linden Boulevard Multiplex; Pavilion Theatre; Ridgewood; The Movies at Sheepshead Bay; Centre Sunnyside; Cinema City; Crossbay II; Jackson Triplex; Plaza; Hylan Plaza; The Movies at Staten Island.*

The Impostors—Two Depression-era actors in search of the perfect roles offend a leading stage actor and end up hiding on a ship of fools. Starring Stanley Tucci, Oliver Platt, Alfred Molina, Teagle Bougere, Lizzie Bracco, Steve Buscemi, Billy Connolly, Allan Corduner, Hope Davis, Dana Ivey, Richard Jenkins, Matt McGrath, Isabella Rossellini, Campbell Scott, Tony Shalhoub, and Lili Taylor. Written and directed by Tucci. (1 hr. 42 mins.; R) *Angelika Film Center; 19th Street East; Cinema I, II, Third Ave.*

The Inheritors—An Austrian town is outraged when a farmer upsets the social order by bequeathing his estate to the seven peasants that farmed it. Directed by Stefan Ruzowitzky. (1 hr. 30 mins.; R) *An-*

'CUE' cover photograph by Edgar Degas, courtesy of The Metropolitan Museum of Art.



A Jonathan Demme Picture

BELOVED

From The Pulitzer Prize Winning Novel By Toni Morrison

THANDIE NEWTON KIMBERLY ELISE BEAH RICHARDS LISA GAY HAMILTON ALBERT HALL

Touchstone Pictures Presents A Harpo Films/Clinica Estetico Production A Jonathan Demme Picture Oprah Winfrey Danny Glover "Beloved" Thandie Newton Kimberly Elise Beah Richards Lisa Gay Hamilton Albert Hall Music Composed By Rachel Portman Costume Designer Colleen Atwood Edited By Carol Littleton, A.C.E. Andy Keir Production Designer Kristi Zea Director Of Photography Tak Fujimoto, A.S.C. Executive Producer Ron Bozman Based On The Novel By Toni Morrison Screenplay By Akosua Busia AND Richard LaGravenese AND Adam Brooks Produced By Edward Saxon Jonathan Demme Gary Goetzman Oprah Winfrey Kate Forte

HARPO INC. clinica estetico R RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN SOUNDTRACK AVAILABLE ON epic Directed By Jonathan Demme SDDS Sony Dynamic Digital Sound DOLBY DIGITAL dts DIGITAL SOUND Touchstone Pictures

www.belovedthemovie.com

DISTRIBUTED BY BUENA VISTA PICTURES DISTRIBUTION © TOUCHSTONE PICTURES

STARTS FRIDAY, OCTOBER 16TH

★ **GUILD 50TH ST.**
33 W. 50TH ST.
ROCKEFELLER PLAZA 757-2406

SONY THEATRES
♦ **LINCOLN SQUARE**
B'WAY & 68TH ST. 336-5000

SONY THEATRES
♦ **19TH ST. EAST**
19TH ST. & B'WAY 260-8000

CITY CINEMAS
♦ **CINEMA 1, 2, 3**
3RD AVE. AT 60TH ST. 777-FILM #635

SONY THEATRES
♦ **ORPHEUM**
EAST 86TH ST. AT 3RD. AVE. 828-9738

CITY CINEMAS
♦ **VILLAGE EAST CINEMAS**
2ND AVE. & 12TH ST. 777-FILM #922

NO PASSES HONORED DURING THIS ENGAGEMENT

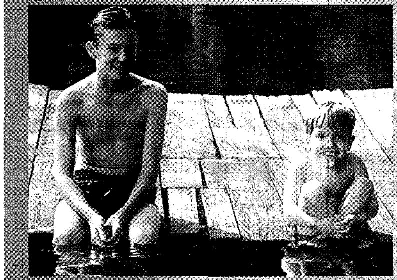
AND AT THEATRES EVERYWHERE

♦ SDDS Sony Dynamic Digital Sound. IN SELECTED THEATRES ★ DIGITAL dts™ SOUND

Data

Little Men

Since its release a month ago, *Simon Birch*—Disney's bastardized adaptation of John Irving's best-selling, much-revered 1989 novel *A Prayer for Owen Meany*—has hardly been embraced with *Owen*-level fervor. Apparently, even those unfamiliar with Irving's dense, fantastical tale were turned off by the aggressively hokey ad campaign, which accurately pitched *Simon* as the story of the unlikely, magical friendship between an emotionally tormented young man and a disabled yet plucky boy who divines some truths before dying. Still, the Mouse tries again: Subsidiary Miramax has just released *The Mighty*—a remarkably similar film that, like *Simon*, is told in reverent flashback by the surviving pal. Miramax's movie does differ from *Simon* in one unsurprising way: a shrewder, more restrained marketing strategy.



MAUREEN CALLAHAN

	Simon Birch	*The Mighty*
CASTING	The diminutive Simon is played by Ian Michael Smith, a young actor who suffers from Morquio's syndrome	Young hero Kevin Dillon suffers from Morquio's syndrome; *Simon*'s Smith lost this role to the able-bodied Kieran Culkin (Mac's brother)
CRED-SEEKING MOVIE STAR IN BIT PART	Jim Carrey	Sharon Stone
HOME LIFE	Narrator has an absentee dad; lives with grandmother; mom killed by an intimate	Same deal, except narrator lives with both grandparents
SIGNIFIERS OF GENIUS	Simon wears glasses; sports a surprisingly trendy bed-head haircut	Same
REFERENCE TEXT	Our hero quotes the Bible	Kevin's down with *The Legend of King Arthur*
THE HEART AS SYMBOL	Our soon-to-be-martyred protagonist was born, ironically, with an undersize heart	Kevin's heart, we are told, "just got too big for his body"
FINAL ACT OF HEROISM	Simon careers down a snowy embankment in an out-of-control school bus, rescues busload of kids	Kevin careers down a snowy embankment on an unwieldy piece of scrap metal, rescues best friend

gelika Film Center; Lincoln Plaza Cinemas.

La Sentinelle—A young med student becomes obsessed with a shrunken head he finds in his suitcase. Starring Emmanuel Salinger. Directed by Arnaud Desplechin. (2 hrs. 24 mins.; NR) *Opens October 16.*

La Separation—A French marriage falls apart. Starring Isabelle Huppert and Daniel Auteuil. (1 hr. 25 mins.; NR) *Quad Cinema.*

Lolita—This new version turns out to be a melancholy, rather touching account of a doomed love affair between a full-grown man and a very young woman. Director Adrian Lyne and screenwriter Stephen Schiff, who did the adaptation, have seized on the romantic side of this amazing fable and left out most of the satire and malevolent humor. What we see is a recognizable descendant of European films in which a poor sap (Jeremy Irons) falls into all-encompassing love and is tormented by an unreachable bitch (Dominique Swain). Humbert Humbert is no longer an ironic hero—a haughty and hypocritical creep who is redeemed—but a very earnest man who loves too much. The joke has vanished. (Denby; 10/12/98) (2 hrs. 17 mins.; R) *Angelika Film Center; Cinema I, II, Third Ave.; Lincoln Plaza Cinemas.*

Love Is the Devil—Derek Jacobi is painter Francis Bacon in this dramatic account of Bacon's obsession with his work and his boyfriend George Dyer (played by Daniel Craig). Written and directed by John Maybury. (1 hr. 31 mins.; NR) *Film Forum.*

Madeline—The film version of the much-loved children's story. Starring Frances McDormand and Hatty Jones. (1 hr. 28 mins.; PG) *Main Street Cinemas.*

The Mighty—Two young outcasts befriend each other and weather adolescence together. With Sharon Stone, Kieran Culkin, Elden Henson, Gillian Anderson, Gena Rowlands, Harry Dean Stanton, and Meat Loaf. Directed by Peter Chelsom. (1 hr. 47 mins.; PG-13) *Chelsea; Beekman.*

Monument Ave.—An ongoing rivalry among Irish hoodlums in Boston's Charlestown neighborhood threatens the code of silence that has held everything in place for years. Starring Denis Leary, Billy Crudup, Noah Emmerich, Ian Hart, Famke Janssen, Colm Meaney, Martin Sheen, and Jeanne Tripplehorn. Directed by Ted Demme. (About 2 hrs.; R) *Angelika Film Center.*

The Negotiator—Samuel L. Jackson is a Chicago police negotiator who takes prisoners when he's being framed for murder. Also starring Kevin Spacey. (About 2 hrs.; R) *Criterion Center.*

Next Stop, Wonderland—Hope Davis is a nurse who thinks she's finished with love until she meets an aspiring marine biologist from across town. With Alan Gelfant. Directed by Brad Anderson. (1 hr. 34 mins.; R) *Village East; Crown Gotham; 62nd and Broadway; Lincoln Square.*

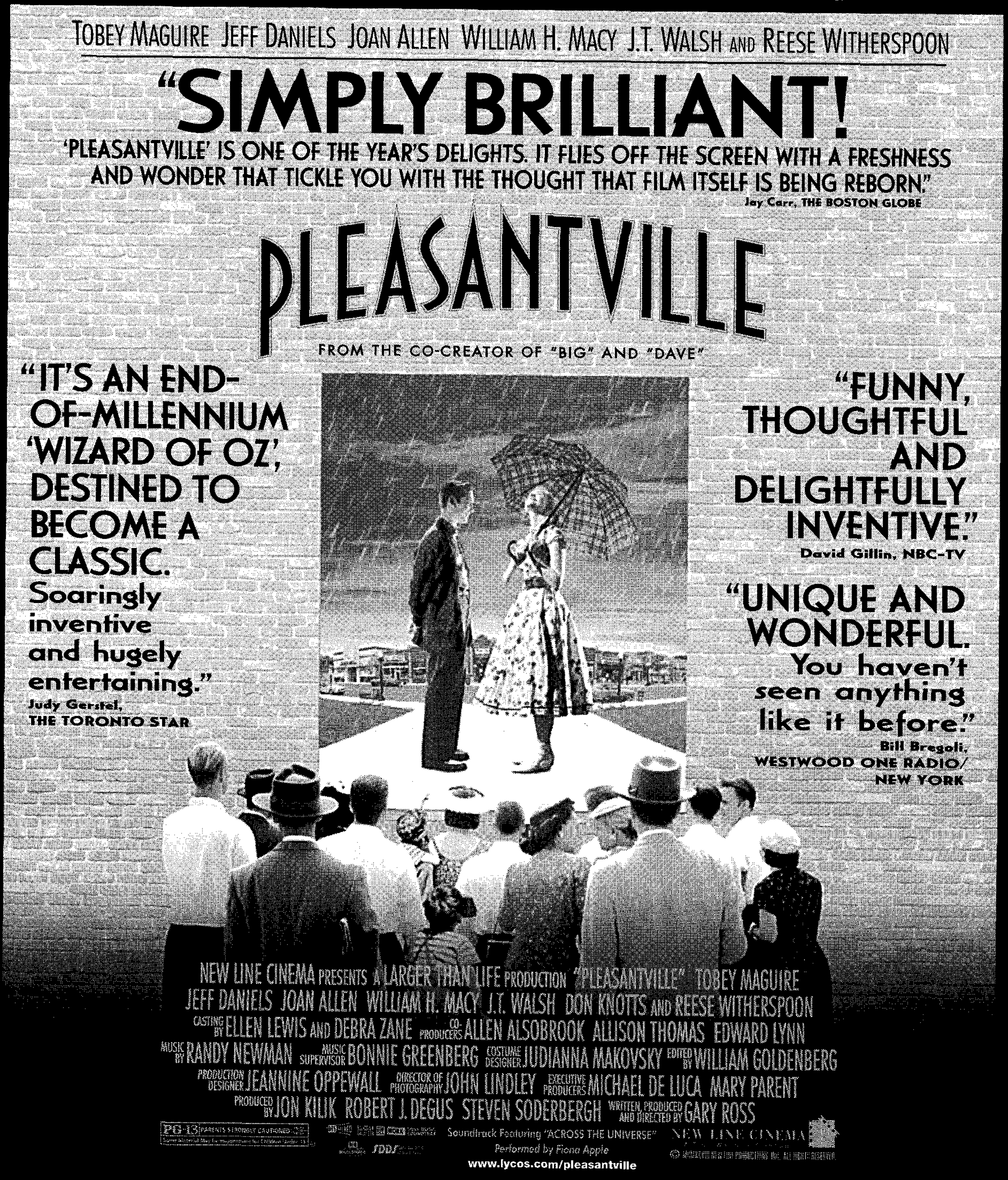
One Tough Cop—Stephen Baldwin and Chris Penn are NYPD partners investigating the rape of an East Harlem nun. Inspired by the autobiography of Bo Deitl. With Michael McGlone and Gina Gershon. Directed by Bruno Barreto. (1 hr. 45 mins.; R) *Village East; 19th Street East; Cinema I, II, Third Ave.; State; New Coliseum; Bay Plaza; Whitestone; Alpine; Canarsie; Kingsway; Linden Boulevard Multiplex; Marboro; Ridgewood; Cinema City; Continental; Crossbay; Jackson Triplex; The Movies at Bayside; The Movies at Staten Island.*

One True Thing—Ellen (Renée Zellweger) is a *New York* Magazine reporter who goes home for a visit and is greeted by her mother (Meryl Streep) in ribboned pigtails. Mom is a homemaker; she enjoys cooking and trimming Christmas trees, and Ellen has always rejected her way of life, admiring instead her father (William Hurt), an allegedly great college teacher. When the father insists that Ellen bag her career and look after her mother, who is seriously ill with cancer, Ellen comes to realize that she has misjudged them both. I have admired the work of director Carl Franklin in the past, but this movie is like an O'Neill family drama without the juice. (Denby; 9/28/98) (2 hrs.; R) *Waverly; 19th Street East; State; 86th Street; First & 62nd St. Cinema; Lincoln Square; Pavilion Theatre; The Movies at Sheepshead Bay; Forest Hills; Movieworld; The Movies at Staten Island.*

★**The Opposite of Sex**—This film breathes the air of freedom from its opening moments, in which we are warned by the film's narrator, a 16-year-old bitch named Dedee (Christina Ricci), that "if you think I'm just plucky and scrappy, and all I need is love, you're in over your head." Running away from home, Dedee moves in with Bill (Martin Donovan), her gay half-brother, who is an exceptionally nice, intelligent man but almost pathologically mild. Dedee now has her patsy; she immediately seduces Bill's live-in lover, the handsome but rather stupid young Matt (Ivan Sergei), and soon the two of them, with Bill's money in their pockets, escape from his house in Indiana. They are pursued—not just by Bill but also by a fellow teacher, a woman named Lucia. As played by Lisa Kudrow, Lucia turns into a major comic creation. Lucia and Bill are the decent and high-minded ones; they represent "the opposite of sex"—the opposite of promiscuous Dedee, who has no standards at all. Dedee, though, has a certain truth. Some of her outrageous demand on life passes into the virtuous people. They want happiness, too. And happiness doesn't lie in the opposite of sex. (Denby; 6/22/98) (1 hr. 40 mins.; R) *Art Greenwich Twin.*

Pecker—A Baltimore boy who takes snapshots with a thrift-store camera suddenly becomes the celebrity of New York's art world. Starring Edward Furlong, Christina Ricci, Martha Plimpton, Brendan Sexton III, Lili Taylor, and Mary Kay

Photographs: left, Alan Markfield; right, Kerry Hayes.


NEW LINE CINEMA
A TIME WARNER COMPANY
AND
NEW YORK
MAGAZINE

INVITE YOU AND A GUEST TO A SPECIAL ADVANCE SCREENING OF "PLEASANTVILLE" ON OCTOBER 22nd

TOBEY MAGUIRE JEFF DANIELS JOAN ALLEN WILLIAM H. MACY J.T. WALSH AND REESE WITHERSPOON

"SIMPLY BRILLIANT!
'PLEASANTVILLE' IS ONE OF THE YEAR'S DELIGHTS. IT FLIES OFF THE SCREEN WITH A FRESHNESS AND WONDER THAT TICKLE YOU WITH THE THOUGHT THAT FILM ITSELF IS BEING REBORN."
Jay Carr, THE BOSTON GLOBE

PLEASANTVILLE
FROM THE CO-CREATOR OF "BIG" AND "DAVE"

"IT'S AN END-OF-MILLENNIUM 'WIZARD OF OZ', DESTINED TO BECOME A CLASSIC. Soaringly inventive and hugely entertaining."
Judy Gerstel, THE TORONTO STAR

"FUNNY, THOUGHTFUL AND DELIGHTFULLY INVENTIVE."
David Gillin, NBC-TV

"UNIQUE AND WONDERFUL. You haven't seen anything like it before."
Bill Bregoli, WESTWOOD ONE RADIO/ NEW YORK

NEW LINE CINEMA PRESENTS A LARGER THAN LIFE PRODUCTION "PLEASANTVILLE" TOBEY MAGUIRE JEFF DANIELS JOAN ALLEN WILLIAM H. MACY J.T. WALSH DON KNOTTS AND REESE WITHERSPOON CASTING BY ELLEN LEWIS AND DEBRA ZANE CO-PRODUCERS ALLEN ALSOBROOK ALLISON THOMAS EDWARD LYNN MUSIC BY RANDY NEWMAN MUSIC SUPERVISOR BONNIE GREENBERG COSTUME DESIGNER JUDIANNA MAKOVSKY EDITED BY WILLIAM GOLDENBERG PRODUCTION DESIGNER JEANNINE OPPEWALL DIRECTOR OF PHOTOGRAPHY JOHN LINDLEY EXECUTIVE PRODUCERS MICHAEL DE LUCA MARY PARENT PRODUCED BY JON KILIK ROBERT J. DEGUS STEVEN SODERBERGH WRITTEN, PRODUCED AND DIRECTED BY GARY ROSS

PG-13 PARENTS STRONGLY CAUTIONED

SDDS

Soundtrack Featuring "ACROSS THE UNIVERSE"
Performed by Fiona Apple

NEW LINE CINEMA

www.lycos.com/pleasantville

The first 150 readers to call 1-888-696-2498 on Wednesday, October 14th, beginning at noon, will receive a complimentary screening pass for two.

No passes will be distributed through the New York Magazine switchboard.
No purchase necessary. While supplies last. Seating is on a first-come, first-served basis.

"PLEASTANVILLE" OPENS FRIDAY, OCTOBER 23rd

Opening

She's Crafty

Sandra Bullock and Nicole Kidman are two equally tressed, equally fetching sisters in a family of witches in *Practical Magic.* The main difference between the two (besides hair color)? Nicole uses her powers to snare what she wants (namely, men) and Sandra tries to lead a normal, magic-free life like the rest of us. Opens Friday, October 16.

Place. Written and directed by John Waters. (1 hr. 27 mins.; R) *Angelika Film Center; 19th Street East; Regency.*

Permanent Midnight—A successful television writer loses everything to heroin. With Ben Stiller, Elizabeth Hurley, Janeane Garofalo, and Maria Bello. (1 hr. 25 mins.; R) *Village East; Eastside Playhouse; Lincoln Square; Cobble Hill.*

Reach the Rock—A young midwestern man comes of age when he makes a last-ditch effort to win back his high-school girlfriend before she moves to New York. Starring Alessandro Nivola, Bruce Norris, and Brooke Langton. Written by John Hughes. Directed by William Ryan. (1 hr. 40 mins.; R) *Opens October 16.*

Ronin—John Frankenheimer's comeback film is devoted to the panache of tough-looking men who chase one another in fast cars and then retire to cafés, where they sit around smoking. That's really all the movie is about: action flourishes and stoical gestures. Many of us enjoy this sort of thing and *Ronin* is fun for a while. From America, there's Robert De Niro; from France, Jean Reno. Stellan Skarsgård represents the Eastern-bloc countries, and there's a willful Irish girl, Natascha McElhone. Mystification is all. Frankenheimer can be congratulated, I suppose, for not using computer-generated special effects, but his professionalism has a weary, cynical, and retro feel to it. (Denby; 10/5/98) (1 hr. 58 mins.; R) *Village Theatre VII; 34th Street Showplace; Chelsea; Coronet; Criterion Center; Orpheum 7; 84th Street; Metro Cinema; Bay Plaza; Concourse Plaza; Whitestone; Alpine; Kingsway; Linden Boulevard Multiplex; Marboro; Pavilion Theatre; The Movies at Sheepshead Bay; Astoria; Centre Sunnyside; Continental; Crossbay II; Fresh Meadows; Movieworld; Hylan Plaza; The Movies at Staten Island.*

★**Rounders**—Mike McDermott (Matt Damon) and Worm (Edward Norton) are working-class boys who have been conning poker players since about eighth grade. The center of the movie is the rapturous dialogues between the two men and Mike's growing disgust with Worm, who turns him back into a rounder—a gambler—but who isn't disciplined enough to be a winner. Mike receives a severe rebuke from a supercautious gambler who plays to feed his children (John Turturro). Turturro's opposite in every way is John Malkovich, who turns the vile KGB into the thickest, richest slice of glazed ham in recent years. *Rounders* is completely enjoyable, and, at its climactic moments, thrilling. (Denby; 9/21/98) (About 2 hrs.; R) *Village East; Embassy 2–3; First & 62nd St. Cinema; Lincoln Square.*

★**Rush Hour**—A well-produced confection designed for quick payoff in the big cities, but it's pretty consistently funny. Jackie Chan is a cop from Hong Kong, Chris Tucker a popinjay on the LAPD. Each man has his own tricky, stylized movement, and each teaches the other how to move his way. The best bit: Chan fighting off assailants while catching a huge, priceless Ming vase that keeps tipping over. (Denby; 10/5/98) (1 hr. 37 mins.; PG-13) *Village East; Chelsea West; Murray Hill Cinemas; Astor Plaza; Sutton; Orpheum 7; 84th Street; Metro Cinema; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Cobble Hill; Kent Triplex; Kings Plaza; Linden Boulevard Multiplex; Marboro; Pavilion Theatre; Ridgewood; The Movies at Sheepshead Bay; Astoria; Centre Sunnyside; Cinema City; Cinemart; Crossbay; Jackson Triplex; Movieworld; The Movies at Bayside; Hylan Plaza; The Movies at Staten Island.*

★**Saving Private Ryan**—At the beginning, a group of American soldiers land on Omaha Beach, on D day. Led by Captain John Miller (Tom Hanks), they jump over the side and get hit under the water. In this one scene, and in another battle at the end, Steven Spielberg knocks into oblivion every World War II movie ever made. This is a marvelous film, though it needs to be said that the material between the two battle scenes isn't on their transcendent level. It begins as an epic, changes into an anecdote, and works toward a kind of moral fable. The business of saving a single soldier gets folded into a larger question: What is the value of a decent gesture—any decent gesture—in war? (Denby; 7/27/98) (2 hrs. 48 mins.; R) *Waverly; Guild 50th Street; New York Twin; Lincoln Square; Alpine.*

Shadrach—A man looks back to his boyhood in 1935 Virginia and the 99-year-old ex-slave who taught him about matters of life and death. Starring Harvey Keitel, Andie MacDowell, John Franklin Sawyer, and Scott Terra. Based on the short story by William Styron. (1 hr. 26 mins.; PG-13) *Lincoln Square.*

Simon Birch—A very small boy teaches everyone in town some very big lessons. Starring Ian Michael Smith, Jan Hooks, David Strathairn, Joseph Mazzello, and Ashley Judd. "Suggested" by John Irving's *A Prayer for Owen Meany.* Written and directed by Mark Steven Johnson. (About 2 hrs.; PG) *Lincoln Square.*

Skin and Bone—Three young Hollywood men delude themselves that their hustling is really a series of acting performances. Starring b. Wyatt, Alan Boyce, and Garret Scullin. Written and directed by Everett Lewis. (1 hr. 54 mins.; NR) *Quad Cinema.*

Slam—A young man discovers the inspiration of spoken-word poetry. With Saul Williams and Sandra Sohn. Directed by Mark Levin. (1 hr. 40 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas; Nova.*

The Slums of Beverly Hills—A young girl grows up poor in a family of men in Beverly Hills. Starring Natasha Lyonne, Alan Arkin, Marisa Tomei, Carl Reiner, Kevin Corrigan, Rita Moreno, and Jessica Walter. Written and directed by Tamara Jenkins. (1 hr. 31 mins.; R) *Embassy 2–3.*

A Soldier's Daughter Never Cries—I would pan this if only there were something on the screen to pan. The daughter in question, Channe (Leelee Sobieski), grows up in Paris in the sixties, the offspring of a James Jones–like expatriate writer. Channe endures no more than the routine trials of a teenager's life and is very well loved by her handsome, sexy, all-wise dad (Kris Kristofferson), her smothering, slightly competitive bohemian mom (Barbara Hershey), her resentful adopted brother (Jesse Bradford), her hothouse-flower gay teen friend (Anthony Roth Costanzo), and even the family maid. They all love Channe, as indeed they should, but this is a wan, shapeless, and amazingly conventional piece of work. (Denby; 10/5/98) (2 hrs. ; R) *Paris Theatre.*

Strangeland—A schizophrenic madman named Captain Howdy lures victims through the Internet and forces them to submit to tribal rituals against their will. Written by Dee Snider (of Twisted Sister fame). Staring Kevin Gage and Elizabeth Peña. Directed by John Pieplow. (1 hr. 28 mins.; R) *Criterion Center; Bay Plaza; Crossbay II; The Movies at Staten Island.*

T-Rex: Back to the Cretaceous—A teenager is transported back in time 65 million years to the Cretaceous period. With Peter Horton. (45 mins.) *Lincoln Square.*

There's Something About Mary—The trouble with the Farrelly brothers is that in order to get a laugh, they dump on everybody and everything. It is the value of shock, of breaking taboos, of liberating secret fears. Ted (Ben Stiller) pines for high-school crush Mary (Cameron Diaz), so he sends a sleazy investigator, Healy (Matt Dillon), to spy on her. And of course Healy falls in love with her, too. When Healy visits Mary in her apartment, he falls into a misadventure with a dreadful little dog that is onto him. What Matt Dillon does to that dog is one of the wildest and funniest things in recent movie comedy. While watching this episode, we may feel we're being tested in some way. If you don't laugh at him, or at a man on crutches, or at a psychopathic hitchhiker, or at an old woman's withered breasts, then you stand accused of a craven obeisance to political correctness. And although I laughed at the poor dog, I didn't laugh at these other things. The insensitivity gets one down after a while. (Denby; 8/3/98) (1 hr. 59 mins.; R) *Village East; Chelsea; Criterion Center; First & 62nd St. Cinema; Orpheum 7; UA East; Lincoln Square; Whitestone; Alpine; Kingsway; The Movies at Sheepshead Bay; Astoria; Continental; Fresh Meadows; The Movies at Staten Island.*

★**Touch of Evil**—Orson Welles's great 1958 thriller, which stars Welles, Charlton Heston, Janet Leigh, and Joseph Calleia, is one of the most intellectually and emotionally demanding movies ever made in Hollywood. *Touch of Evil* is tough to sit through; it's a jammed, discordant, discomforting experience—a nightmare, in fact, but a nightmare that leaves in the wake of its many complications a moral significance of disturbing perversity and brilliance. Take a deep breath and enjoy it. (Denby; 9/21/98) (1 hr. 48 mins.; NR) *Film Forum.*

★**Unmade Beds**—This is a maliciously funny satire of the New York singles scene—a joke about self-delusion and unhappiness—and it hurts. The talented British writer-director Nicholas Barker has

Photograph by Suzanne Tenner.

created one of the more original movies of the year. He chose four single men and women and filmed them during the summer, fall, and winter of 1996–97. First, the subjects told him about their dating experiences in that period; Barker then mixed their actual words with inventions of his own, and they act themselves (with great skill). The funniest is Brenda Monte, a former lap dancer who needs money to keep up her mortgage payments. Mikey Russo is the tough-guy loner who lives in fear of being associated with a mutt. Aimee Copp, a young Valkyrie at 225 pounds, is desperately eager to get married. And Michael DeStefano, who is 40 and unmarried, is caught between resentment of the women who have rejected him and self-contempt. They are all caught in similar ways; it is, Barker implies, the common spiritual condition of hetero single life. But Barker allows these four the dignity of their unhappiness and in the end we build a kind of admiration for them. (Denby; 8/24/98) (1 hr. 33 mins.; NR) *The Screening Room.*

Urban Legend—A college campus is terrorized by a series of urban-legend-inspired killings. Starring Jared Leto, Alicia Witt, and Rebecca Gayheart. Directed by Jamie Blanks. (1 hr. 40 mins.; R) *Village Theatre VII; Chelsea; Criterion Center; 86th Street; Gemini; 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Kings Plaza; Linden Boulevard Multiplex; Marboro; Pavilion Theatre; The Movies at Sheepshead Bay; Astoria; Centre Sunnyside; Cinema City; Cinemart; Crossbay II; Movieworld; The Movies at Bayside; The Movies at Staten Island.*

What Dreams May Come—Robin Williams finds his wife (Anabella Sciorra) in the afterlife with assistance from Cuba Gooding Jr. (1 hr. 53 mins.; PG-13) *Village Theatre VII; Chelsea; Murray Hill Cinemas; Ziegfeld; 72nd St. East; Orpheum 7; Olympia Theatre; Bay Plaza; Concourse Plaza; Whitestone; Alpine; Cobble Hill; Kingsway; Linden Boulevard Multiplex; Pavilion Theatre; The Movies at Sheepshead Bay; Centre Sunnyside; Crossbay II; Forest Hills; Fresh Meadows; Main Street Cinemas; Movieworld; Hylan Plaza; The Movies at Staten Island.*

Without Limits—Robert Towne's film about long-distance runner Steve Prefontaine (played by Billy Crudup) is beautifully made and features a marvelous performance by Donald Sutherland as the track coach Bill Bowerman, but the movie is no more than moderately interesting. At the heart of the movie is a series of races and furious disputes between Bowerman and "Pre"—the coach's practical wisdom against the athlete's arrogance, experience against genius, human sympathy against inhuman tolerance of pain. It's not a conflict that means a great deal to me, but the respect for human mystery and intransigence displayed in it remains ennobling even if it isn't emotionally satisfying. (Denby; 9/28/98) (About 2 hrs.; PG-13) *59th Street East; Lincoln Square.*

Your Friends & Neighbors—This movie is set in Woody Allen territory—educated Manhattan, art galleries, adultery—and its theme is that no one knows how to love, or even how to make love. The male characters, three friends, are a schlep (Aaron Eckhart), a worm (Ben Stiller), and a would-be stud (Jason Patric) who loathes women and is probably gay. The women are only slightly less depressing. There's a prig (Catherine Keener), a mope (Amy Brenneman), and a sweet lesbian (Nastassja Kinski). These six people manipulate and betray one another in a series of short, desperate scenes that don't play—the characters stammer through sentence fragments, or engage in preposterous erotic monologues that are never mentioned again. *Your Friends & Neighbors* is both vicious and earnest, an excruciating combina-

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.

"A TERRIFIC BREW OF FUN AND FANTASY.
Bewitching and beguiling. Beautifully acted by Sandra Bullock and Nicole Kidman."
- Bonnie Churchill, NATIONAL NEWS SYNDICATE
sandra BULLOCK
nicole KIDMAN
SOUNDTRACK AVAILABLE NOW FEATURING 2 NEW RECORDINGS BY STEVIE NICKS "IF YOU EVER DID BELIEVE" & "CRYSTAL" PRODUCED BY SHERYL CROW
PRACTICAL MAGIC
Falling in love is the trickiest spell of all.
WARNER BROS. PRESENTS
IN ASSOCIATION WITH VILLAGE ROADSHOW PICTURES A DI NOVI PICTURES PRODUCTION IN ASSOCIATION WITH FORTIS FILMS
SANDRA BULLOCK NICOLE KIDMAN "PRACTICAL MAGIC" DIANNE WIEST STOCKARD CHANNING AND AIDAN QUINN
MUSIC BY ALAN SILVESTRI CO-PRODUCER ROBIN SWICORD EDITED BY ELIZABETH KLING PRODUCTION DESIGNER ROBIN STANDEFER DIRECTOR OF PHOTOGRAPHY ANDREW DUNN, B.S.C.
EXECUTIVE PRODUCERS MARY McLAGLEN AND BRUCE BERMAN SCREENPLAY BY ROBIN SWICORD AND AKIVA GOLDSMAN AND ADAM BROOKS BASED ON THE NOVEL BY ALICE HOFFMAN
SOUNDTRACK ALBUM ON WARNER SUNSET/REPRISE RECORDS PRODUCED BY DENISE DI NOVI DIRECTED BY GRIFFIN DUNNE
VILLAGE ROADSHOW PICTURES
PG-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13
www.practicalmagic.com
The Magic Begins October 16th.

Clicking is just the beginning.
www.strictlypersonals.com
Meet your match the new-fashioned way, Online.
Beginning October 15,
Strictly Personals gets interactive.
NEW YORK

tion. I don't ask for pleasantness, but there has to be some way of making us care about the people in a movie, or else we are wasting our time with stumblers and schmucks. Neil LaBute obliterates his characters, his scenes, and, ultimately, himself. (Denby; 8/31/98) (1 hr. 40 mins.; R) *Waverly; 19th Street East; First & 62nd St. Cinema; Lincoln Plaza Cinemas.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *The Impostors; The Inheritors; Lolita; Monument Ave.; Pecker; Slam.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *A Night at the Roxbury; The Opposite of Sex.*

Cinema Village 12th St.—22 E. 12th St. (924-3363) *Closed for renovations.*

Film Forum—209 W. Houston St. (727-8110) *Don't Look Now; Love Is the Devil; Touch of Evil.*

Quad Cinema—34 W. 13th St. (255-8800) *Bad Manners; The Celebration; La Separation; Skin and Bone.*

The Screening Room—54 Varick St. (below Canal) (334-2100) *Unmade Beds.* (See also "Museums, Societies, Etc.")

Village East—189 Second Ave., at 12th St. (529-6799) *Air Bud: Golden Receiver; Next Stop, Wonderland; One Tough Cop; Permanent Midnight; Rounders; Rush Hour; There's Something About Mary.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Antz; Clay Pigeons; Holy Man; Ronin; Urban Legend; What Dreams May Come.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *One True Thing; Saving Private Ryan; Your Friends & Neighbors.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *A Night at the Roxbury; Happiness; The Impostors; One Tough Cop; One True Thing; Pecker; Your Friends & Neighbors.*

34th Street Showplace—238 E. 34th St. (532-5544) *A Night at the Roxbury; Antz; Ronin.*

Chelsea—260 W. 23rd St. (505-CINE#597) *Antz; Holy Man; The Mighty; Ronin; There's Something About Mary; Urban Legend; What Dreams May Come.*

Chelsea West—333 W. 23rd St. (505-CINE#614) *Rush Hour.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Holy Man; Rush Hour; What Dreams May Come.*

42nd–60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *Without Limits.*

Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *Rush Hour.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *The Impostors; Lolita; One Tough Cop.*

Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Ronin.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Blade; The Negotiator; Ronin; Strangeland; There's Something About Mary; Urban Legend.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Air Bud: Golden Receiver; Next Stop, Wonderland.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Permanent Midnight.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Holy Man.*

Embassy 2–3—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Armageddon; Rounders; The Slums of Beverly Hills.*

Guild 50th Street—33 W. 50th St. (757-2406) *Saving Private Ryan.*

Paris Theatre—4 W. 58th St. (688-3800) *The Governess.*

State—1540 Broadway, bet. 45th and 46th Sts. (391-2900) *A Night at the Roxbury; Antz; One Tough Cop; One True Thing.*

Sutton—205 E. 57th St. (759-1411) *Holy Man; Rush Hour.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Buffalo '66; Dance With Me; How Stella Got Her Groove Back; Knock Off; Lethal Weapon 4; The Mask of Zorro.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *What Dreams May Come.*

61st Street and Above, East Side

72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *What Dreams May Come.*

86th Street—125 E. 86th St. (505-CINE#604) *One True Thing; Urban Legend.*

86th Street East—210 E. 86th St. (249-1144) *Closed for renovations.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *The Mighty.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *A Night at the Roxbury; Detroit 9000; The Governess; One True Thing; Rounders; There's Something About Mary; Your Friends & Neighbors.*

Gemini—1210 Second Ave., at 64th St. (832-1670) *Antz; Urban Legend.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Clay Pigeons; Saving Private Ryan.*

Orpheum 7—1538 Third Ave., at 86th St. (828-9738) *Antz; Holy Man; Ronin; Rush Hour; There's Something About Mary; What Dreams May Come.*

UA East—1629 First Ave., at 85th St. (249-5100) *There's Something About Mary.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Next Stop, Wonderland.*

84th Street—2310 Broadway, at 84th St. (877-3600) *Holy Man; Ronin; Rush Hour; Urban Legend.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *The Celebration; Happiness; The Inheritors; Lolita; Slam; Your Friends & Neighbors.*

Lincoln Square—1998 Broadway, at 68th St. (336-5000) *Blade; Clay Pigeons; Next Stop, Wonderland; One True Thing; Permanent Midnight; Rounders; Saving Private Ryan; Shadrach; Simon Birch; There's Something About Mary; Without Limits.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *Ronin; Rush Hour.*

New Coliseum—701 W. 181st St. (740-1545) *Antz; Holy Man; One Tough Cop; Rush Hour.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Antz; Rush Hour; Slam.*

Olympia Theatre—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *A Night at the Roxbury; What Dreams May Come.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Pecker.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *A Night at the Roxbury; Air Bud: Golden Receiver; Antz; Holy Man; One Tough Cop; Ronin; Rush Hour; Strangeland; Urban Legend; What Dreams May Come.*

Concourse Plaza—214 E. 161th St. (588-8800) *A Night at the Roxbury; Antz; Holy Man; Ronin; Rush Hour; Urban Legend; What Dreams May Come.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *A Night at the Roxbury; Antz; Holy Man; One Tough Cop; Ronin; Rush Hour; There's Something About Mary; Urban Legend; What Dreams May Come.*

Brooklyn

Area Code 718

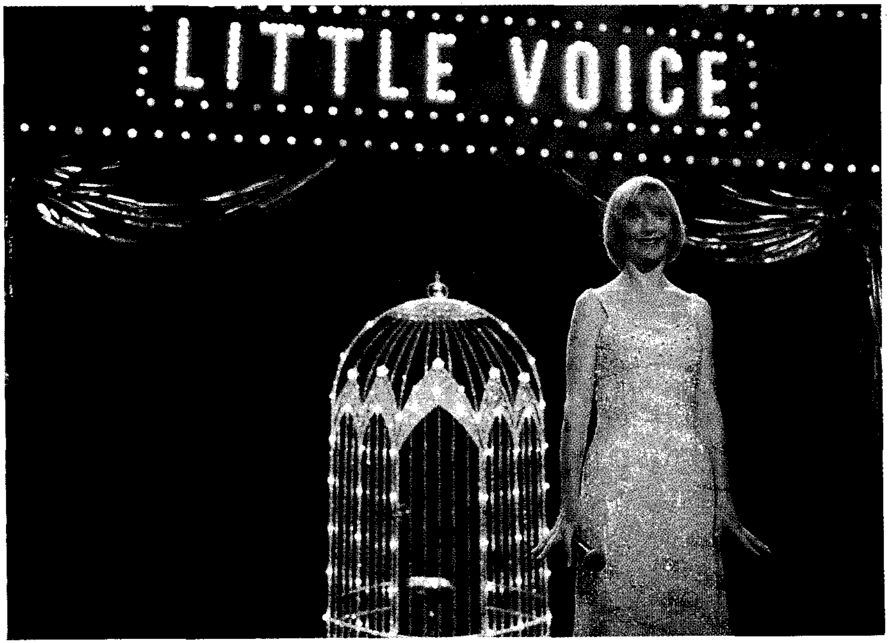
Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Antz; One Tough Cop; Ronin; Saving Private Ryan; There's Something About Mary; What Dreams May Come.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Antz; Holy Man; One Tough Cop.*

Cobble Hill—265 Court St. (596-9113) *Antz; Clay Pigeons; Permanent Midnight; Rush Hour; What Dreams May Come.*

Festival
Stars of the Sea

The glittery Hamptons International Film Festival pays tribute to the area's history by screening local treasure 'Grey Gardens' (followed by a discussion led by Stephen Gaines, of 'Philistines in the Hedgerows' fame) and offers new films distributed by resident mogul Harvey Weinstein (one example: the critically acclaimed 'Little Voice,' below, starring Jane Horrocks). October 14–18. See "Museums, Societies, Etc." for more info.



Photograph by Laurie Sparham.

Revival
Death in Venice

Back in the seventies, when terms like *sensual thriller* were coined breathlessly, Julie Christie starred in a prime example of the genre: the supernatural tale *Don't Look Now.* Christie and Donald Sutherland (above, with parish priest Massimo Serrato) play a couple who wander Venice together in an effort to recover from the death of their young daughter. That sounds like a good idea, except they're visiting in the off-season, and the streets are practically empty, except for a blind woman who gets things rolling with a message from the afterlife. Revived at Film Forum, October 16–29.

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *A Night at the Roxbury; Holy Man; Rush Hour; Urban Legend.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Holy Man; Rush Hour; Strangeland; Urban Legend.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Antz; Holy Man; Rush Hour.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *A Night at the Roxbury; Antz; Holy Man; Rush Hour; Urban Legend.*

Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *One Tough Cop; Ronin; There's Something About Mary; What Dreams May Come.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (277-0303) *A Night at the Roxbury; Air Bud: Golden Receiver; Antz; Blade; Holy Man; One Tough Cop; Ronin; Rush Hour; Urban Legend; What Dreams May Come.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *One Tough Cop; Ronin; Rush Hour; Urban Legend.*

Pavilion Theatre—188 Prospect Park West (369-0838) *Antz; Clay Pigeons; Holy Man; One True Thing; Ronin; Rush Hour; Urban Legend; What Dreams May Come.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *Antz; Holy Man; One Tough Cop; Rush Hour.*

The Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *A Night at the Roxbury; Antz; Holy Man; One True Thing; Ronin; Rush Hour; There's Something About Mary; Urban Legend; What Dreams May Come.*

Queens
Area Code 718

Astoria—28-60 Steinway St. (726-1279) *A Night at the Roxbury; Antz; Ronin; Rush Hour; There's Something About Mary; Urban Legend.*

Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (428-4040) *Antz; Holy Man; Ronin; Rounders; There's Something About Mary; What Dreams May Come.*

Centre Sunnyside—42-17 Queens Blvd. (361-6869) *Antz; Holy Man; Ronin; Rush Hour; Urban Legend; What Dreams May Come.*

Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Holy Man; One Tough Cop; Rush Hour; Urban Legend.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *A Night at the Roxbury; Antz; Clay Pigeons; Rush Hour; Urban Legend.*

Continental—70-20 Austin St., Forest Hills (544-1020) *One Tough Cop; Ronin; There's Something About Mary.*

Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *One Tough Cop; Rush Hour.*

Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *A Night at the Roxbury; Antz; Holy Man; Ronin; Strangeland; Urban Legend; What Dreams May Come.*

Elmwood—57-02 Hoffman Dr., Elmhurst (429-4770) *A Night at the Roxbury; Antz; Rush Hour; Urban Legend.*

Forest Hills—107-16 Continental Ave., at Queens Blvd. (261-7866) *Air Bud: Golden Receiver; One True Thing; What Dreams May Come.*

Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *A Night at the Roxbury; Air Bud: Golden Receiver; Antz; Dr. Dolittle; Ronin; There's Something About Mary; What Dreams May Come.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Holy Man; One Tough Cop; Rush Hour.*

Main Street Cinemas—72-66 Main St. (263-4828) *Air Bud: Golden Receiver; Antz; Madeline; What Dreams May Come.*

Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Closed for renovations.*

Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *A Night at the Roxbury; Air Bud: Golden Receiver; Antz; One True Thing; Ronin; Rush Hour; Urban Legend; What Dreams May Come.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *The Governess; One True Thing; Ronin.*

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Antz; Holy Man.*

The Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *A Night at the Roxbury; One Tough Cop; Rush Hour; Urban Legend.*

Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (459-8944) *Holy Man.*

Staten Island
Area Code 718

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (317-8300) *A Night at the Roxbury; Antz; Holy Man; One Tough Cop; Ronin; Rush Hour; There's Something About Mary; Urban Legend; What Dreams May Come.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Antz; Holy Man; Ronin; Rush Hour; What Dreams May Come.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *A Night at the Roxbury; Antz; Clay Pigeons; Holy Man; One Tough Cop; One True Thing; Ronin; Rush Hour; Strangeland; There's Something About Mary; Urban Legend; What Dreams May Come.*

Museums, Societies, Etc.

American Museum of the Moving Image—"John Waters." 10/17: *Mondo Trasho* (1969) and *Polyester* (1981). 10/18: *Multiple Maniacs* (1970) and *Female Trouble* (1974). 36-01 35th Ave., Astoria, Queens (718-784-4520). Tickets, $4.50–$8.50. Members and children under 4, free.

Anthology Film Archives—"Laboratorium." 10/20: Experimental shorts from Braunschweig, Germany. "Premiere." 10/12–10/13: *Inside/Out* (1997). "From the Archives." 10/17: *The Cabinet of Dr. Caligari* (1919). "Austrian Film Week." 10/14 and 10/15: *Suzie Washington* (1997). 10/14: *Year Number Ten* (1995). 10/15: *Moments of Desire* (1997) and shorts. 10/16: *The Year After Dayton* (1996) parts 1 and 2. 10/17: *Inheritance, or A Love Withheld* (1997) and *A Loss Is to Be Expected* (1992). 10/18: *Hannah* (1996) and *Charm's Incidents* (1995). "New Filmmakers Series." 10/14: Shorts and *15 Months in May* (1997). "Essential Cinema: Robert Flaherty." 10/18: *Nanook of the North* (1922). 32 Second Ave., at 2nd St. (505-5110); $7.

A Different Light—10/18: *The Stepford Wives* (1975); 7 P.M. 151 W. 19th St. (989-4850); free.

Donnell Media Center—"A Gift from Mary Pickford." 10/14: *The Mender of the Nets* (1912) and *Stella Maris* (1918). 10/21: *Wilful Peggy* (1910) and *Through the Back Door* (1921). "Commemorating CBS News." 10/15: *Hunger In America* (1968) and *The Tenement* (1967). 20 W. 53rd St. (621-0619); free.

Film Society of Lincoln Center (The Walter Reade Theater)—"Youssef Chahine: Egyptian Auteur." 10/14: *An Egyptian Story* (1982). 10/14 and 10/15: *Alexandria Again and Again* (1982). 10/16–10/24: *Destiny* (1997). "Movies for Kids." 10/17–10/18: *Pride of the Yankees* (1942). 65 W. 65th St., plaza level (875-5600); regular screenings $8.50–$15.

French Institute—"Catherine Deneuve: A Retrospective." 10/13: *Male Hunt* (1964). 10/20: *La Sirène du Mississippi* (1969). Florence Gould Hall, 55 E. 59th St. (355-6160); $7.

Guggenheim Museum—"French Cinema, 1958–1998." 10/17: *Lola* (1961). 10/17 and 10/23: *Passion* (1982). 10/21 and 10/23: *Level 5* (1996). Peter B. Lewis Theater; 1071 Fifth Ave., at 89th St. (423-3587). Tickets free with admission.

Hamptons International Film Festival—10/14–10/18: One hundred feature films, documentaries, and shorts, as well as a tribute to Blake Edwards and panel discussions. At Guild Hall, United Artists Theatre East Hampton, and Sag Harbor Theater. Call 516-329-5891 for ticket and location info.

Japan Society—10/19: *Silence* (1971). 333 E. 47th St. (752-3015); $5 members, $8 nonmembers, students, and senior citizens.

Museum of Modern Art—"G.W. Pabst." 10/15 and 10/22: *Mademoiselle Docteur* (1936). 10/16: *The White Hell of Pitz-Palü* (1929). 10/16: *Kameradschaft* (1931) and *Westfront 1918* (1930). 10/17: *Le Drame de Shanghai* (1938) and *The Mistress of Atlantis* (1932). 10/18: *Die Dreigroschenoper* (1931) and *L'Opera de quat' sous* (1931). 10/18 and 10/20: *Jeunes Filles en détresse* (1939). "Special Screening." 10/15: *Broken Blossoms* (1919). 10/20: *Ugetsu* (1953). "Big As Life: An American History of 8 mm Films." 10/15: Films by Meyer, George Kuchar, Huot, Benning, and Sherman. "New Documentaries." 10/15–10/16: *Pop* (1998). "Third World Newsreel." 10/16: "Community Organizing" and "Revolutionaries, program 1." 10/17: "Revolutionaries, programs 1 and 2." 10/18: "Poetic Politics," "Personal Stories," and "Newsreel Makers, program 2." "Cineprobe." 10/19: *For Daniel* (1996). 11 W. 53rd St. (708-9400); free with $9.50 admission.

ResFest Digital Film Festival—10/16–10/17: Digitally created shorts, features, and videos. Plus exhibits and panel discussions. Call 613-1600 for more info. Tickets $10; festival pass, $35. The Directors Guild of America, 110 W. 57th St.

Symphony Space—"The United Artists Adventure." 10/13: *Kiss Me Deadly* (1955) and *The Manchurian Candidate* (1962). 10/20: *The Misfits* (1961) and *Last Tango in Paris* (1972). 2537 Broadway, at 96th St. (864-5400); $8, $5 members.

The Screening Room—Friday and Saturday at midnight: *Modulations* (1997). Sunday brunch: *Breakfast at Tiffany's* (1961). 54 Varick St., below Canal St. (334-2100); $8 ($5 for Sunday brunch patrons).

YWCA Cine-Club—"A Celebration of Japanese Cinema." 10/17–10/18: *An Actor's Revenge* (1963). 610 Lexington Ave., at 53rd St. (735-9717); $6 members, $7 nonmembers.

Photograph courtesy of Film Forum/Photofest.

theater

Amanda Plummer...Corpus Christi

Broadway

Previews and Openings

Footloose—Kevin Bacon, sadly, is not a part of this maxi-musical adaptation of the 1984 movie, but the lead does have his haircut. The kids sing the same Kenny Loggins and Tom Snow songs. And they recite anxious-teen dialogue by the same screenwriter, Dean Pitchford. Let's hear it for the boy! $20–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 10/22 opening. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100).*

Getting and Spending—Investment bankers are back in contemporary drama. But this time—get this—*they're the good guys.* In this new play by Legal Aid Society president Michael J. Chepiga, a Wall Street whiz makes $18 million from insider trading and gives it all to the poor. The law catches up with her, so she heads down to Kentucky, where the country's best defense attorney is lazing away in retirement. He agrees to represent her, though of course reluctantly, and from then on, it's a will-they-or-won't-they romantic nail-biter and is-she-or-isn't-she courtroom drama. $35. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/25 opening. *Helen Hayes Theatre, 240 W. 44th St. (239-6200).*

Little Me—Martin Short gets a well-deserved chance at Broadway redemption, this time with a decent Neil Simon libretto puffing his wings. Simon tailor-made the book of this Cy Coleman and Carolyn Leigh musical for Sid Caesar, and Short—with his quick-molting skin and rubbery face—is an Antony to Caesar if ever there was one. Watch as he tears through the roles of Noble Eggleston (doctor, lawyer, governor of both Dakotas), Amos Pinchley (miser), Otto Schnitzler (Hollywood despot), and four others, while Faith Prince sails along as his belle Belle from Drifter's Row. Rob Marshall, the prodigiously gifted co-director of *Cabaret,* directs. $75. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. In previews for an 11/12 opening. *Roundabout Theatre Company's Stage Right, 1530 Broadway, at 45th St. (719-1300).*

Mamaloshen—Mandy Patinkin's evening of Yiddish hummables, complete with deadpan translation of "White Christmas," moves uptown for a brief Broadway engagement after several packed weeks at the Angel Orensanz. The mere sound of his voice would make Moses *ferklempt.* $30–$55. Tues.–Sat. at 8, Wed. and Sat. 2. Runs 10/13 through 11/7. *Belasco Theatre, 111 W. 44th St. (239-6200).*

More to Love: A Big Fat Comedy—Rob Bartlett, a pudgy stand-up comic in his forties, performs his own show about a pudgy stand-up comic facing a midlife crisis. Art? Life? Your call. Jack O'Brien directs. $30–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/15 opening. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200).*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Opening

I Do. I Think.

Holly Hunter, at her best when she's three pegs off-center, reassumes her rightful place on the New York stage in a new play by Beth Henley ('Crimes of the Heart'), who specializes in lopsided portraits of both people and life. 'Impossible Marriage,' the story of two sisters in unsustainable relationships, opens October 15 at the Roundabout.

Now Playing

Art—I sympathize with this play by Yasmina Reza, which was the hit of Paris in 1995 and of London in 1996, and won awards in both cities. The plot is simple. Serge spends 200,000 francs on a five-by-four painting by the renowned Antrios that is all white except for some diagonal scratches. His friend Marc considers this Antrios shit, and Serge's purchase of it an insult to their friendship. He tries to enlist the third of our musketeers, Yvan, to side with him. But confronted with Serge and the painting, Yvan does what he does best: He wavers. Reza's cunning dialogue has been fluently Englished by Christopher Hampton. And reseeing the play with a new British cast was eye-opening. The American cast played more for the lines, the British more for the characters behind them; both ways are just fine. Brian Cox, Henry Goodman, and David Haig work wonders. (Simon: 3/16/98 and 10/5/98.) $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 3/1/98. *Royale Theatre, 242 W. 45th St. (239-6200).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Toni Braxton plays the girl; James Barbour plays the (hairy) boy. Lyrics by Tim Rice and Howard Ashman; music by Alan Menken. $22.50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

The Beauty Queen of Leenane—Martin McDonagh's Drama Desk Award–winning drama about an old woman's attempts to sabotage her daughter's love life. $20–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr Theatre, 219 W. 48th St. (239-6200).*

Bring In 'Da Noise, Bring In 'Da Funk—George C. Wolfe and Savion Glover's Tony-winning history of African-Americans as told through tap dancing, poetry, and song. $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Cabaret—I question converting the Henry Miller Theatre into the Kit Kat Klub for this show, complete with poorer sight lines and tables for overpriced and distracting drinks. Otherwise, the Roundabout is to be roundly applauded for recreating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Jennifer Jason Leigh as Sally Bowles. $50–$75. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2. Cabaret, bar, and banquette seating available. Opened 3/19/98. *Kit Kat Klub, 124 W. 43rd St. (719-1300).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$70. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of *Chicago* to Broadway, but since *Chicago* is about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Especially when, as here, it pays off. All is concise, calibrated, calculated, but nothing is stinted on. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. If Chicago in the twenties was like this, it was more fun than Periclean Athens. (Simon: 12/2/96.) Now starring Ute Lemper, Karen Ziemba, Alan Thicke, and Tom McGowan. $20–$75. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened 11/14/96. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, music by Frank Wildhorn. $45–$75.

Photograph by Joan Marcus.

Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St. (239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97.) $15–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Imperial Theater, 249 W. 45th St. (239-6200).*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen Lion King onto a stage so that nothing is lost in translation. (Simon: 12/1/97). $20–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. *New Amsterdam Theater, 214 W. 42nd St. (307-4100).*

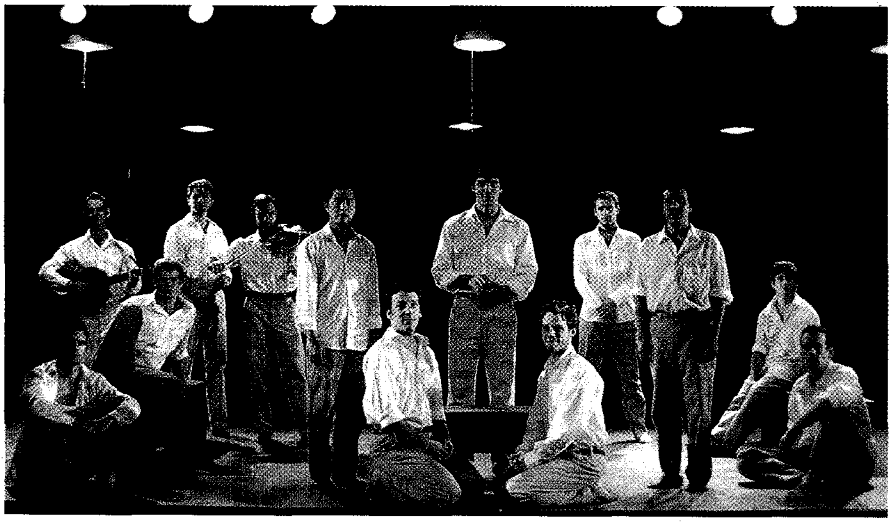
Miss Saigon—This reworking of Puccini's *Madama Butterfly,* set in Vietnam during the fall of Saigon, is now one of Broadway's ten longest-running musicals. Music by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200).*

The Phantom of the Opera—Nine leads, ten years, and roughly 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. *Majestic Theater, 247 W. 44th St. (239-6200).*

Ragtime—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic, neatly trimmed and tidied for the stage, braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. $31–$125. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 1/18/97. *Ford Center for the Performing Arts, 213 W. 42nd St. (307-4100).*

Opening
The Second Coming

At long last, *Corpus Christi,* Terrence McNally's version of the Greatest Story Ever Told—which almost everyone has an opinion about, which almost no one has seen, which very nearly wasn't told at all—opens at the Manhattan Theatre Club October 13.



Photograph by Joan Marcus.

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

The Scarlet Pimpernel—You've seen the billboard. Now come see the show about romance, honor, the French Revolution, and, most important, fabric. Pop composer Frank Wildhorn (*Jekyll & Hyde*) did the score. Nan Knighton has recently revised her book, adapted from Baroness Orczy's novel for the stage. Douglas Sills stars. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/9/97. *Minskoff Theatre, 200 W. 45th St. (307-4100).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

The Sound of Music—Returns to Broadway for the first time since its 1959 premiere. Hum along; bring the kids. Rebecca Luker, who played a memorable Magnolia in *Show Boat,* plays the nun turned governess, and Michael Siberry plays the widower captain. $50–$75. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened 3/12/98. *Martin Beck Theatre, 302 W. 45th St. (239-6200).*

Swan Lake—Ordinarily a white plague of tutus and tulle, this new interpretation of Tchaikovsky's ballet by Matthew Bourne is decidedly *noir,* and the swans are all male. London loved it. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 10/8/98. *Neil Simon Theatre, 250 W. 52nd St. (307-4100).*

Titanic—What it lacks in suspense it makes up for in Tony awards (five, in 1997, including Best Musical). Music and lyrics by Maury Yeston; book by Peter Stone. Directed by Richard Jones. $45–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 4/23/97. *Lunt-Fontanne Theatre, 205 W. 46th St. (307-4100).*

Off Broadway

Previews and Openings

The After-Dinner Joke—Caryl Churchill's 1978 radio play about a young woman's misadventures in not-for-profit byzantium. If the play is as trenchant about the hypocrisies of Naderites as *Serious Money* was about Reagan- and Thatcherites, it should be great. Presented by Monster[less] Actors Inc. $12. Wed.–Sat. at 8, Sun. at 3. In previews for a 10/18 opening. *Currican Theatre, 154 W. 29th St. (462-9279).*

Corpus Christi—Terrence McNally's version of the Greatest Story Ever Told. The play was killed last spring and resurrected; now everyone has an opinion about it, though almost no one has seen it. $50. Tues.–Fri. at 8, Sat. at 2:30 and 8, Sun. at 2:30 and 7. In previews for a 10/13 opening. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

Impossible Marriage—Holly Hunter, at her best when she's three pegs off-center and a giddy pile of exposed nerves, reassumes her rightful place on the New York stage in this new play by Beth Henley (*Crimes of the Heart*), who draws her characters in just that way. $55. Tues.–Sat. at 7:30, Wed., Sat. and Sun. at 2:30. In previews for a 10/15 opening. *Roundabout's Laura Pels Theatre, 1530 Broadway, at 45th St. (719-1300).*

Killer Joe—Amanda Plummer and Scott Glenn, pleasures both on stage and screen, star in Tracy Letts's new (and first) play about a dysfunctional family in a Texas trailer park. $35–$47.50. Tues.–Sat. at 8, Sun. at 5, Wed. and Sat. at 2:30. In previews for a 10/18 opening. *Soho Playhouse, 15 Vandam St. (239-6200).*

Life Upon the Wicked Stage—Wesla Whitfield describes her journey from opera singer to cocktail waitress to jazzy dame of the cabaret boîte. $35. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. Runs 10/13 through 11/1. *Kaufman Theatre, 534 W. 42nd St. (239-6200).*

The Memory of Water—Three sisters, all of a different stripe, are reunited after their mother's death in this new play by British playwright Shelagh Stephenson. John Tillinger directs. $36. Tues.–Fri. at 7:30, Sat. and Sun. at 3 and 7:30. Previews begin 10/15 for an 11/10 opening. *Manhattan Theatre Club's Stage II, 131 W. 55th St. (581-1212).*

The Old Settler—Primary Stages starts its season with this 1995 play by John Henry Redwood about two sisters, both middle-aged, and the effects a young boarder has on their relationship when he tries to woo one of them out of their Harlem tenement. Starring the very fine Leslie Uggams. $30–$35. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. In previews for a 10/28 opening. *Primary Stages, 354 W. 45th St. (333-4052).*

Pericles—Shakespeare's late romantic drama, which most scholars assume he wrote with a collaborator, recounting the adventures of the prince of Tyre. Directed by Brian Kulick. $45. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2. Previews begin 10/13 for a 1/1 opening. *The Public's Martinson Hall, 425 Lafayette St. (239-6200).*

This Is Our Youth—Second Stage reprises Kenneth Lonergan's critically adored and pitch-perfect story of three young Upper West Siders, all adrift, all drug-prone, all slouching at various rates toward adulthood. Mark Brokaw once again directs; Mark Rosenthal, Mark Ruffalo, and Missy Yager star. $40. Tues. and Thurs.–Sat. at 8, Wed. and Sun. at 7, Sat. and Sun. at 2. Previews begin 10/15 for an 11/3 opening. *Second Stage Theatre, 2162 Broadway, at 76th St. (787-3392).*

Wolf Lullaby—Atlantic Theater Company kicks off its season with Australian playwright Hilary Bell's play about a child murderer in a remote Tasmanian town. $35–$40. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 7. Previews begin 10/14 for a 10/28 opening. *Atlantic Theater, 336 W. 20th St. (239-6200).*

Now Playing

Binlids—As involving as some of them were, last year's theatrical imports from Ireland were hardly political. But this season, there have been at least two—*A Night in November,* by Marie Jones, and now this drama, written and performed by the women of West Belfast. $40. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 8. *Angel Orensanz Cultural Center, 172 Norfolk St. (307-4100).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $39–$49. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Chaim's Love Song—A new play by Marvin Chernoff

Opening
Hired Gun

Oh, the satisfaction of seeing the SoHo Playhouse, formerly home to the bloodless-and-light *Grandma Sylvia's Funeral,* open its doors to some real pathos and gore! *Killer Joe,* Tracy Letts's play about a clan of homicidal lowlifes in a Texas trailer park, opens October 18. Amanda Plummer (always a killer) and Scott Glenn (who plays one) star.

about the relationship between a young Irish woman and a retired mailman. $35. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Raymond J. Greenwald Theatre, 307 W. 26th St. (633-6322).*

Collected Stories—Donald Margulies's almost-Pulitzer-winning play about the friendship between a protégée and her mentor—and how it transforms when the former uses intimate details of the latter's life in her first published novel. Uta Hagen and Lorca Simons star. $42.50–$47.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Communicating Doors—A devilishly cunning prestidigitator, this Alan Ayckbourn! In this, the forty-ninth of his 53 plays, he combines three genres: the drawing-room comedy, the thriller, and the time-tripping fantasy. He manages to get them roisterously into one another's hair, exactly as entangled as he wants them at any skittish moment. We are in the same Regal Hotel suite in 2018, 1998, and 1978. But this is no standard hotel suite. Its communicating doors to the next suite are a whirling time machine with which the two female protagonists can time-travel. What the two women struggle to achieve is to change history: to undo two murders. Mary-Louise Parker's Poopay goes well beyond the whore with the heart of gold. She is ably assisted by the Ruella of Patricia Hodges, a ballsy sophisticate, and the Jessica of Candy Buckley, a ditsy millionairess. They evolve into a beguilingly spunky trio, with Miss Parker rightly the mistress of revels. Few women, and no men, will leave without falling in love with her. (Simon: 9/7/98.) $25–$45. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. *Variety Arts Theatre, 110 Third Ave., at 13th St. (239-6200).*

De la Guarda: Villa Villa—A show that's part carnival, part rock concert, and almost entirely airborne. Dress in tatters; bring aspirin. $45. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 4 and 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (239-6200).*

Dinah Was—Before dying at age 39, Dinah Washington, who immortalized "Come Rain or Come Shine" and other hummable lovelies, earned herself a dandy moniker—"Queen of the Blues"—and became the first black woman to appear on the all-white pop charts. Lillias White tells her story in this new play with music. $25–$47.50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. *Gramercy Theatre, 127 E. 23rd St. (307-4100).*

Duet!—Adobe Theatre's amusing spoof of a fifties romance—in which dead frogs, talking trees, and Mandarin renditions of "Anything Goes" all come mysteriously into play. The show charmed the bobby socks off the critics last spring. $20–$45. Mon., Tues., and Thurs. at 8, Fri. at 8 and 10:30, Sat. at 7 and 10, Sun. at 3. *Actor's Playhouse, 100 Seventh Ave. South (239-6200).*

The Dying Gaul—A return engagement of Craig Lucas's newest drama about love, the Internet, and the desire to live beyond one's own death. $40–$45. Tues.–Sat. at 8, Sun. at 3 and 7:30. Through 10/25. *Vineyard Theatre, 108 E. 15th St. (353-3874).*

Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (674-3838).*

Forbidden Broadway Strikes Back!—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. $45–$47.50. Mon., Wed.–Fri. at 8:15, Sat. at 2:30 and 8:15, Sun. at 3:30 and 7:30; food and drink available/optional. *Stardust Theatre, Broadway at 51st St. (239-6200).*

Hedwig and the Angry Inch—John Cameron Mitchell conceived and wrote this rock concert–cum–musical, in which a German war bride finds herself in a Kansas trailer park and achieves self-actualization, not to mention tabloid fame, through songwriting. Also featuring Stephen Trask and his downtown band, Cheater. $39.50–$49.50. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 7. Opened 2/14/98. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $47.50–$50. Mon. and Tues. at 8, Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (239-6200).*

The Irish . . . And How They Got That Way—A reprise of Frank McCourt's irreverent, affectionate history of the Irish people. $30–$35. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. Through 10/18. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

Late Nite Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

Marco Polo Sings a Solo—Signature Theatre Company kicks off its John Guare season with this surreal ode to the new millennium, set on a Norwegian iceberg in Norway in 1999. The denizens of this brave new world—a filmmaker, his wife, his parents, his house help, a politician, and a space man—while away their hours by taking drugs, evading scandal, and wrestling with the complexities of intergalactic sperm. *Brrrrr!* $37.50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. *Signature Theatre Company, 555 W. 42nd St. (244-PLAY).*

Moonshine—A small-town theater director (who doubles as the area undertaker) finds his efforts to stage *A Midsummer Night's Dream* threatened by the Catholic church's Rising Pageant, scheduled for the same evening. Written by Jim Nolan. $35. Wed.–Sat. at 8, Sun. at 3. Through 10/31. *Irish Arts Center, 553 W. 51st St. (757-3318).*

The Mystery of Irma Vep—The late Charles Ludlam's penny-dreadful vehicle for himself, Everett Quinton, and a glistening mound of wigs. It was a loopy sensation in 1984; Quinton returns for this repeat engagement with the young actor Stephen DeRosa. $45. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Westside Theater, 407 W. 43nd St. (239-6200).*

A Night in November—Dan Gordon returns as Kenneth McCallister, as well as his many friends and relations, in Marie Jones's super-acclaimed one-man show about the strife in Northern Ireland. $40–$45. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. *Douglas Fairbanks Theatre, 432 W. 42nd St. (239-6200).*

The Night They Burned Washington—A new historical drama from Mark R. Giesser about an Englishwoman, two bureaucrats, a sailor, and the French ambassador's wife, all trapped in the U.S. Patent Office on the August 1814 evening the British Army advanced unopposed on Washington. $30. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. *Theatre Row Theatre, 424 W. 42nd St. (279-4200).*

Nijinski Speaks—This is about the great dancer whose unmatched *entrechat dix* propelled him into mental disequilibrium. A monodrama with music and dancing, written and performed by the actor-dancer Leonard Crofoot, it is no ordinary one-man show: It chronicles, with both imaginative and balletic leaps, the rise and fall of a supreme artist as a genius and madman. One of the great tragic themes of all times is here simply and, in both senses, movingly told. See this show; as Hamlet advises, "Madness in great ones should not unwatch'd go." (Simon: 9/7/98.) $35. Mon. and Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 10/18. *Harold Clurman Theatre, 412 W. 42nd St. (307-4100).*

Nunsense A-Men!—Guess it's habit-forming. An all-male version of the Off Broadway's second-longest-running musical. Music, book, and lyrics by Dan Goggin. $30–$40. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 11/29. *47th Street Theatre, 304 W. 47th St. (239-6200).*

Oedipus—Frances McDormand and Billy Crudup star in Dare Clubb's highly ambitious, four-hour-plus version of the Greek myth. This time, the Theban prince tries like mad to fulfill his destiny; he spends almost the entire evening searching for his father so that he may get on with his life and settle in with dear old Mum. Blue Light Theater Company presents. $37.50–$40. Tues., Thurs., Fri. and Sat. at 7, Wed. and Sun. at 2. *Classic Stage Company, 136 E. 13th St. (279-4200).*

Over the River and Through the Woods—A new comedy from Joe Pietro, author of *I Love You, You're Perfect, Now Change,* about the meddling efforts of four Italian-American grandparents to change the life of their grandson. $45. Mon. and Wed.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Photograph by Carol Rosegg.

Power Plays—A series of three one-act comedies, written by Alan Arkin and Elaine May and starring their children. $47.50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2:30. Opened 5/21/98. *Promenade Theatre, 2162 Broadway, at 76th St. (239-6200).*

R & J—A four-man, prop-free version of *Romeo and Juliet* that will likely stand out among the tragedy's many newfangled interpretations. $40. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. *John Houseman Studio Theatre, 450 W. 42nd St. (239-6200).*

Sakina's Restaurant—Writer and performer Aasif Mandvi dramatizes the Indian immigrant experience through his tale of working in a restaurant on East Sixth Street. $30. Mon. and Wed.–Sat. at 8, Sun. at 3 and 7. *American Place Theatre, 111 W. 46th St. (239-6200).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan. From lost baggage to lost illusions, from Hertz to other hurts and frustrations, nothing is overlooked, though some things are a mite undercooked. Even the Cathtilian lithp geth a tuneful thong tribute. (Simon: 12/15/97.) $42.50–$47.50; optional dinner one hour before curtain. Mon., Wed., Thurs., and Fri. at 8, Sat. and Sun. at 3 and 7:30. *Triad Theatre, 158 W. 72nd St. (799-4599).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

Symphonie Fantastique—Puppeteer Basil Twist dances his fabulous creations around a 500-gallon tank. $25. Tues.–Fri. at 7, Sat. at 2 and 10:30, Sun. at 5. *HERE, 145 Ave. of the Americas, at Dominick. (647-0202).*

'Til the Rapture Comes—Edward Napier's new play about a fractured family in West Virginia. $30. Tues.–Sat. at 8, Sun. at 3 and 7:30. *WPA Theatre, 519 W. 23rd St. (206-0523).*

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.*, then a reception at *Vinnie Black's Vegas Room, Hotel Edison, 221 W. 46th St.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88. *(239-6200).*

The Uneasy Chair—Evan Smith not only understands the importance of drawing-room comedy—he has written one, thus setting him apart from the dozens of other young American playwrights. Meet Miss Pickles, dowager; her dashing tenant, Josiah Wickett; and their impeccable, mischievous children. Dana Ivey (always a pleasure) and Roger Rees (ditto) star. $37.50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

Visiting Mr. Green—Hal Linden and David Margulies star in Jeff Baron's play about a young man and an older Jewish widower. $35–$45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Union Square Theatre, 100 E. 17th St. (505-0700).*

Wit—Can a play be made out of the last hours of a professor of literature dying of ovarian cancer? A play that hinges on a close reading of Donne's *Holy Sonnets*? That, without slighting its seriousness, sees the comedy in dying? No? Think again: Margaret Edson, with her firstling effort, has managed it, and more. It is a dazzling and humane play you will remember till your dying day, and especially then, thanks also to a near-flawless production. First, Kathleen Chalfant, a Vivian Bearing of power and vulnerability, commanding intelligence and compelling irony. In and out of bed, she enacts or narrates the battle for life, and the scarcely less scary battle of the Ph.D. vs. the M.D. Add a supporting cast in which all, and Alec Phoenix in particular, shine. And don't miss the final irony: Margaret Edson teaches elementary school in Atlanta. For this play alone, she should be handed the Harvard English department. (Simon: 9/28/98.) $25. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. Closes 10/31. MCC Theater, 120 W. 28th St. (727-7765).

Opening

Show Me the Money Shot

Sexpert Annie Sprinkle, who in the name of art has shown her cervix to thousands, performs her latest, 'Herstory of Porn: Reel to Real,' at P.S. 122 beginning October 14. The show, which the publicist lovingly refers to as 'Mystery Porn Theater 2000,' is a playful chronicle of Sprinkle's 25 years in the X-rated-film industry, told against a giant video montage of her, er, most probing works. Performances are Wednesday through Sunday at 8:30 and run through November 1. For tickets ($20) and more information, call 477-5288.

Photograph by J. Bullock.

Davis

continued from page 76

its sleep, but smooth coordination between stage and pit does not happen automatically, and here the conductor seemed fully in charge. Having heard Domingo conduct a dozen or so operas, I never sense much specificity or individuality in his approach.

Onstage, the performance offered further melancholy evidence that generously endowed Verdi singers, once so plentiful, no longer roam the earth—even in Russia, where the Met now looks so hopefully for fresh vocal talent. Maria Guleghina began promisingly as Aida, but after a misadventure with an exposed high C in "O patria mia," her voice quickly wore down and veered out of control. Looking squat and unheroic, Vladimir Bogachov strutted stiffly and emitted unpleasant sounds as Radames, and Nina Terentieva's parched mezzo barely qualifies her as a decent provincial Amneris. Only Gregg Baker's imposing Amonasro was up to Met standards in what was otherwise a lackluster *Aida*, and I fled after Act Three.

WHEN ROBERT WILSON'S CONTROVERSIAL production of **Lohengrin** returned on the third night of the new season, Domingo was nowhere to be seen, although the title role has been one of his most congenial late-career excursions into the Wagner repertory. But then, I didn't expect to see Wilson, either, since during curtain calls last season the audience greeted him with cries of rage. This time, when the designer-director tentatively stepped out for a bow expecting God-knows-what, he was cheered to the skies: Go figure. Wilson's familiar trademarks—geometric imagery, traveling shafts of light, rigidly stylized body movements—are not exactly the latest thing, but now that Met audiences have finally caught up with this aging avant-gardist, they have apparently decided that he is a genius after all.

It could also be that a *Lohengrin* of superb musical quality had put everyone in a good mood. Levine's orchestra gleamed and sang in every measure, Ben Heppner's bel canto Lohengrin indicated that a month of Tristans in Seattle this summer has done him no harm, and Karita Mattila is so vocally radiant and expressively urgent that one would like to see her Elsa when it is not trapped in a director's concept. Only an occasional squall marred Deborah Polaski's fearsome Ortrud, Falk Struckmann delivered Telramund's in-your-face challenges with ease, and René Pape's sonorous bass made King Henry's edicts actually sound interesting. With this distinguished *Lohengrin,* the Met season really began. ■

Peter G. Davis's 1997–98 reviews are available at **newyorkmag.com.**

art

New York's French Accent

Openings

Sanford L. Smith & Associates has lured most of the top photography dealers from the United States and abroad to New York this week for its first annual **NEW YORK PHOTOGRAPHY FAIR**; a few of the New York–based dealers exhibiting include Bonni Benrubi, Margaret Bodell, James Danziger, Yancey Richardson, Julie Saul, Howard Schickler, Michael Senft, and Spencer Throckmorton. At the Puck Building, Houston and Lafayette Streets, Oct. 16–18 (Fri. 12–8, Sat. and Sun. 12–7); $12 admission.

Galleries

Solos

Madison Avenue and Vicinity

Ernest Briggs/Michael Loew—Abstract paintings by both artists that range in date from the fifties through the seventies. Through 11/7. Shapolsky, 152 E. 65th St. (452-1094).

Herbert Ferber—Environmental sculptures from the late fifties, sixties, and seventies; 10/15–11/7. Knoedler, 19 E. 70th St. (794-0550).

Françoise Gilot—Paintings, gouaches, and drawings made between 1940, when the artist was just beginning her career, and 1955, the year after she and Pablo Picasso parted company, and a group of photographs of Gilot, Picasso, and their two children, Paloma and Claude taken during those years; through 11/22. Elkon, 1016 Madison Ave. (535-3940).

Jean-Pierre Pinceman—A survey of paintings from the sixties to the present by a French artist who was a member of the Supports/Surfaces movement of the sixties; through 11/7. Cadé, 1045 Madison Ave. (734-3670).

Peter Sullivan—New abstract paintings and works on paper that combine gestural lines and shapes of saturated color; through 10/31. Hirschl & Adler Modern, 21 E. 70th St. (535-8810).

57th Street Area

Arman—Recent ceramic sculptures that are accumulations of generic teapots, cups, and other items; through 10/31. Clark, 24 W. 57th St. (246-2205).

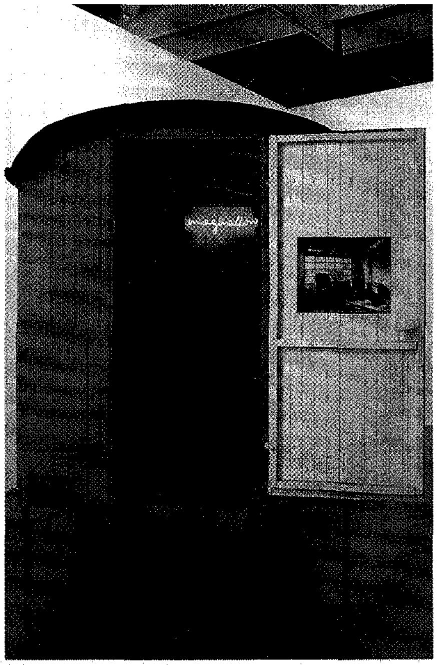
Frank Auerbach/Rackstraw Downes—The British artist's paintings of the past four years, including sitting portraits, London townscapes, and views of his Camden Town studio/Recent landscape drawings. Through 10/30. Marlborough, 40 W. 57th St. (541-4900).

Will Barnet—A survey of the artist's geometric abstract paintings made between 1948 and 1965; 10/15–11/14. De Nagy, 724 Fifth Ave. (262-5050).

Giuseppe Gallo—Paintings in which trees and flowers native to Italy are rendered in a red oil pigment evocative of the walls of ancient Pompeii; through 10/31. Associated American Artists, 20 W. 57th St. (399-5510).

Lawrence Gipe—Recent paintings whose imagery is derived from pro-industry propaganda found in magazines and advertisements from the thirties and forties; through 10/31. Helman, 20 W. 57th St. (245-2888).

Ground Rules:
Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.



On View While it's a long-overdue opportunity to see what French artists, architects, and designers have been up to over four decades, the real emphasis of "Premises: Invested Spaces in Visual Arts, Architecture & Design From France, 1958–1998" is their uniquely French approach to space, as demonstrated by Robert Filliou's mobile and distinctly utopian studio space, *Permanent Creation Toolshed* (1969–84). At the Guggenheim Museum SoHo, 575 Broadway; through January 10.

Robert Kushner—Recent large-scale paintings of flowers and meadows, including *Lilac Room,* an installation of four monumental paintings that transforms a small gallery space into a room suggestive of a Japanese tea house; 10/15–11/14. D C Moore, 724 Fifth Ave. (247-2111).

Annette Lemieux—New sculpture, photographs, and paintings; through 10/31. McKee, 745 Fifth Ave. (688-5951).

Faith Ringgold—Story-quilts, paintings, drawings, and prints by the artist, who is currently having an exhibition at the New Museum of Contemporary Art; through 11/28. ACA, 41 E. 57th St. (644-8300).

Joel Shapiro—New painted wood and bronze sculptures that are cantilevered off the wall and suspended from the ceiling; 10/16–11/14. PaceWildenstein, 32 E. 57th St. (421-3292). See "Solos, SoHo & TriBeCa."

Elena Sisto—Paintings that depict portraits of fairy-tale characters; through 11/7. Littlejohn Contemporary, 41 E. 57th St. (980-2323).

Carroll Todd—Bronze sculptures that suggest objects metamorphosing; through 10/31. Schmidt-Bingham, 41 E. 57th St. (888-1122).

William Turnbull—New abstract bronze sculptures by the British artist; 10/15–11/28. Mathes, 41 E. 57th St. (752-5135).

Susan Walp/Peter Loftus—Still-life paintings of fruits and flowers/Paintings of landscapes in Northern California; 10/15–11/14. Fischbach, 24 W. 57th St. (759-2345).

SoHo and TriBeCa

Laurie Anderson—Three works that commemorate the artist's early association with Artists Space, including *Handphone Table,* first exhibited in the Projects Space at MOMA in 1978; *Book,* a new video installation; and *Whirlwind,* a three-dimensional viewer-activated audio installation; through 11/7. Artists Space, 38 Greene St. (226-3970).

Belkis Ayon/Elsa Mora—Recent work by two women artists who live in Cuba, including collographs by the former and mixed-media works on paper by the latter. Through 10/31. Kind, 136 Greene St. (925-1200).

Lisa Bradley—New abstract paintings; 10/15–11/14. Donahue/Sosinski, 560 Broadway (226-1111).

Carmen Cicero—Recent paintings and watercolors depicting figures and objects in mysterious narratives; through 11/3. Kelly, 591 Broadway (226-1660).

Minnie Evans—A survey of paintings and drawings by a self-taught North Carolina native born in 1892, whose symmetrical vegetable and biomorphic configurations suggest Persian textiles, Kongo cosmograms, and Jain cosmological drawing from India; through 11/14. Ross, 568 Broadway (343-2161).

Ruth Ann Fredenthal—New abstract paintings; through 11/7. Stark, 113 Crosby St. (925-4484).

Harry Kramer/Patrick Ireland—Large-scale geometric paintings and drawings from the seventies/One of the artist's signature "Rope Drawings," solid patches of color painted directly on the wall. Through 10/31. Cowles, 420 W. Broadway (925-3500).

Thomas Lanigan-Schmidt/Donna Dennis—New works/Sculptures, prints, and gouaches from 1976 to 1998. Through 11/7. Solomon, 172 Mercer St. (941-5777).

Joseph Marioni—Monochromatic paintings made between 1992 and 1998; through 12/31. Blum, 99 Wooster St. (343-0441).

Donald McLaughlin—Abstract paintings that depict fragments of portraits, landscapes, and other recognizable images; through 10/31. M-13, 72 Greene St. (925-3007).

Joel Shapiro—Large cast-bronze sculptures and an elevated wood sculpture approximately fifteen feet tall; 10/16–11/14. PaceWildenstein, 142 Greene St. (431-9280). See solo shows, "57th Street Area."

Annika Ström—A sound installation constructed as an environment in which the viewer moves to five different video and audio stations placed throughout the gallery; 10/14–11/14. Kaplan, 48 Greene St. (226-6131).

Seth Tobocman/Brian Weil—"New York Stories," a joint show of drawings from Tobocman's upcoming graphic novel, *War in the Neighborhood,* in which he documents the strife he has witnessed

Photograph courtesy of the Guggenheim Museum.

on the Lower East Side, and Weil's documentary photographs of various New York City communities. Through 10/31. Exit Art, 548 Broadway (966-7745).

Jeffrey Vallance—Drawings on 22-by-30-inch pieces of paper that record the artist's investigations into the coincidences in his life; through 10/31. Lehmann Maupin, 39 Greene St. (965-0753)

Ben Vautier—New paintings and sculpture by the French Fluxus artist; through 11/14. Gibson, 568 Broadway (925-1192).

Andy Warhol—The artist's rarely exhibited studio still-life drawings; 10/14–11/14. Kasmin, 74 Grand St. (219-3219).

Margaret Welsh—A photo-based installation on the subject of hero worship; 10/15–11/14. PPOW, 476 Broome St. (941-8642).

Jerry Zeniuk—The artist's first New York show in ten years, of irregularly composed, brightly colored abstract paintings; through 10/31. Markey, 55 Vandam St. (627-4446).

Chelsea

Nayland Blake—Works that explore themes from the fairy tale *Hansel and Gretel,* including a large-scale gingerbread house constructed from real gingerbread and a video depicting the artist being hand-fed gingerbread by another person; through 11/28. Marks, 522 W. 22nd St. (243-0200).

Heide Fasnacht—New polymer clay and metal sculptures that depict an array of explosive activities, from Pearl Harbor to sneezes; 10/15–11/14. Maynes, 529 W. 20th St. (741-3318).

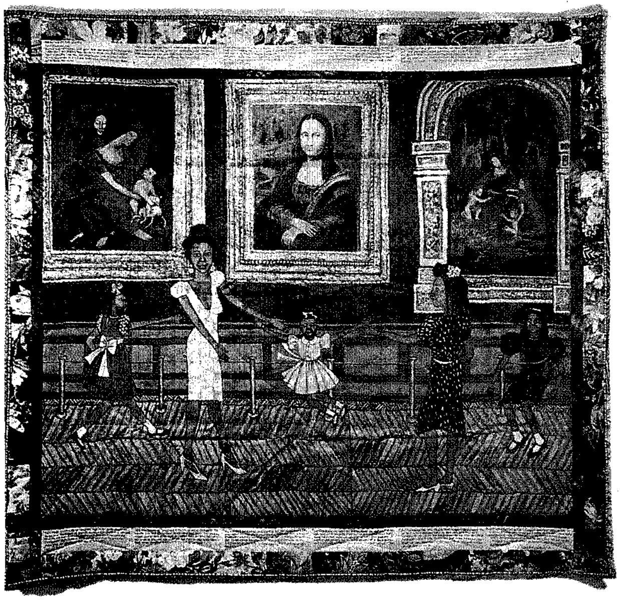
Louise Fishman—New abstract paintings whose shifting forms suggest alchemical transmutations; 10/14–11/14. Cheim & Read, 521 W. 23rd St. (242-7727).

Roy Kortick—Paintings that use narrative and poetic fragments from such varied sources as the Battle of Little Bighorn and the Gilgamesh epic; through 11/14. Debs, 529 W. 20 St. (647-7080).

Talent

A Patchwork Life

Pablo Picasso, Josephine Baker, Henri Matisse, and Gertrude Stein make appearances in Faith Ringgold's recent series of quilt paintings "The French Collection," which tells the fictional adventures of an African-American woman working as an artist and artist's model in twenties Paris. At the New Museum of Contemporary Art, 583 Broadway; through January 3.



Photograph courtesy of the New Museum of Contemporary Art.

Miltos Manetas—Paintings of computer hardware and photographs of computer games; through 11/7. Postmasters, 459 W. 19th St. (727-3323).

Other

Pablo Helguera/Carolyn Sheehan—Installations and individual works in ceramics, found objects, and works on paper/Mixed-media pieces on wood. Through 10/31. Vega, 143 E. 27th St. (213-8295).

Group Shows

Madison Avenue and Vicinity

Jensen—4 E. 77th St. (861-6008). "Pratt and Its Gallery: The Arts and Crafts Years," examining the first decade of the Pratt Institute and its impact on American art and teaching; through 10/27.

Salander-O'Reilly—20 E. 79th St. (879-6606). Paintings and drawings of landscapes by Ralph Albert Blakelock, the self-taught visionary American artist (1847–1919) who worked in the American West, Mexico, Panama, and New York; pigment prints from the late forties and early fifties by the photographer Josef Sudek; small watercolor landscapes of the Adirondacks and Cape Cod by Graham Nickson; through 10/31.

Spanish Institute—and Americas Society, 680 and 684 Park Ave. (249-8950). "El Alma del Pueblo," an exhibition of Spanish folk art organized by the San Antonio Museum of Art, including 250 objects on loan from 30 museums and private collections in Spain and the Americas; through 12/31.

57th Street Area

Beadleston—724 Fifth Ave. (581-7544). "The Scottish Colourists," with works by Cadell, Ferguson, Peploe, Hunter; through 10/31.

Equitable—787 Seventh Ave. (554-4818), Mon.–Fri. 11–6, Sat. 12–5. "Julien Levy: Portrait of an Art Gallery," an exhibit of paintings, sculpture, and photographs that were shown by the art dealer Julien Levy (1906–1981) in his legendary 57th Street gallery, including works on loan from museum and private collections and works and ephemera from Levy's own collection; through 10/31.

Goodman—24 W. 57th St. (977-7160). "Breaking Ground," with sculpture, photography, drawings, and projected-image work by 24 artists, among them Baldessari, Cragg, Graham, Muñoz, Wall; through 11/7.

Chelsea

Tibet House—22 W. 15th St. (807-0563). "Horizons of the Sacred: The Tibetan View of Shangri-La", an exhibition of tangkas depicting deities, mandalas, and landscapes focused on the theme of Shangri-La; through 10/31.

Other

New York Studio School—8 W. 8th St. (673-6466). Drawings and prints depicting bathers by Beckmann, Degas, Rembrandt, Tiepolo, and others; 10/14–11/14.

White Columns—320 W. 13th St. (924-4212). "Journey," with works by Asbury, Cartwright, Greene, Hines, Wolson; paintings by Shoshanna Dentz and Christina Mazzalupo; through 11/22.

Photography

Jayne Hinds Bidaut—Tintypes and ambrotypes of nudes and insects; 10/15–11/14. Ricco/Maresca, 529 W. 20th St. (627-4819).

D'Amelio Terras—525 W. 22nd St. (352-9460). "Gel," with contemporary photographs by Baum, Lambri, Noguchi, Seino; through 11/7.

Nan Goldin—New photographs; through 11/28. Marks, 523 W. 24th St. (243-0200).

ICP—1130 Fifth Ave., at 94th St. (768-4682), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. "Intimate City: The Photographs of Thomas Roma." Approximately 40 gelatin prints depicting various aspects of New York City life and drawn from five projects that became books, among them *Come Sunday* and *Sunset Park.* Through 11/29. . . . "Walker Evans Simple Secrets: Photographs From the Collection of Marian and Benjamin A. Hill." Works from every period of the photographer's career, including early New York abstractions, streets scenes, and portraits, and studies of New England and New York Victorian architecture; through 11/29.

ICP Midtown—1133 Sixth Ave., at 43rd St. (768-4682), Tues.–Thurs. 10–5, Fri. 10–8 (5–8 admission by voluntary contribution), Sat. and Sun. 10–6; $6, $4 students and seniors. "Vik Muniz: Seeing Is Believing." A survey of work by a photographer who creates his seemingly straightforward images of figures, landscapes, and objects from such unexpected materials as granulated sugar, chocolate, and wire and thread; through 11/8. . . . "New Photography From France: The CCF Award Recipients"; through 11/15. . . . "A Bronx Family Album: The Impact of A.I.D.S. by Steve Hart"; through 11/15.

Erica Lennard—Photographs of gardens and landscapes around the world; through 10/31. Staley-Wise, 560 Broadway (966-6223).

Kathryn Marx—A Breast Cancer Awareness Month benefit exhibit of self-portraits and abstract images that document the photographer's experience with breast cancer; 10/14–11/7. Witkin, 415 W. Broadway (925-5510).

Eadweard Muybridge—Vintage collotypes depicting men in motion produced by the photographer as part of the series "Animal Locomotion"; through 11/1. Wessel + O'Connor, 242 W. 26th St. (242-8811).

Newseum—580 Madison Ave. (317-7596). "A Year in the World: 1968, the Magnum Photographs." International images from that turbulent year by Magnum photographers, including founders Capa, Cartier-Bresson, Eisner, Rodger, Seymour, Vandivert; through 1/30/99.

Roger Newton—New photographs printed on paper and wood. Through 11/14. Borden, 560 Broadway (431-0166).

Julius Shulman/Stanley Greenberg—Photographs of California's modernist architecture taken between 1930 and 1967/"Invisible New York," black-and-white photographs of the city's hidden infrastructure; 10/14–11/14. Richardson, 560 Broadway (343-1255).

Deborah Turbeville—Photographs taken in St. Petersburg that recall the city's past; through 10/31. Nosei, 530 W. 22nd St. (741-8695).

Ben Vautier—"Photo Rejects," conceptual assemblages, paintings, and sculptures incorporating and exploring photography; through 12/5. Zabriskie, 41 E. 57th St. (752-1223).

Museums

American Craft Museum—"Transformation: Prix Saidye Bronfman Award 1977–1996." Works by contemporary Canadian craft artists who have been winners of the Saidye Bronfman Award; through 1/3/99. . . . "June Schwarcz: Forty Years/Forty Pieces." A 40-year retrospective of the artist's enamelware vessels; though 11/13. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"The Sacred Arts of Haitian Vodou." The first exhibition to explore the arts of the African-Caribbean religion of vodou, featuring more than 500 objects on loan from public and private collections in the United States, Haiti, and Europe; through 1/3/99. . . . "Cave of the Warrior." A group of rare funerary objects from an approximately 6,000-year-old burial site in the Judean desert near Jericho; through 12/6. . . . "Spirits in Steel: The Art of the Kalabari Masquerade." Life-size steel sculptures by Sokari Douglas Camp that were inspired by the traditional masquerades of the Kalabari people of the Eastern Niger Delta, and masks from the collections of the American Museum of Natural History and the British Museum; through 10/12. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society—"Inside Out: New Chinese Art." An exhibition being presented simultaneously at the Asia Society and the P.S. 1 Contemporary Art Center of more than 80 works created between 1985 and 1998 by artists in China, Hong Kong, and Taiwan, and by those who left China in the early eighties; through 1/3/99. 725 Park Ave., at 70th St. (517-ASIA), Tues.–Sat. 11–6, Sun. 12–5, Thurs. 11–8 (6–8 free admission); $4, $2 seniors and students.

Bard Graduate Center for Studies in the Decorative Arts—"India: A Jewelry Spectrum." The first comprehensive exhibition devoted to Indian jewelry; through 1/31/99. 18 W. 86th St. (501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 students and seniors.

Brooklyn Museum of Art—"The Dark World of Martin Lewis in Prints and Photographs." A selection of works from the years 1916 to 1962 by the American artist (1881–1962), known for his depictions of New York in the thirties; through 10/25. . . . "Kerry James Marshall: Mementos." A retrospective of paintings, plus new video and sculptural pieces; through 11/29. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–9, Sun. 11–6; $4, $2 students, $1.50 seniors.

Cooper-Hewitt National Design Museum Smithsonian Institution—"The Architecture of Reassurance: Designing the Disney Theme Parks." The first full-scale exhibition of works from the Walt Disney Imagineering archives, tracing the history of the theme parks from original concepts through recent developments; through 1/10/99. . . . "Under the Sun." An outdoor exhibition of solar and solar electric products; through 10/25. 2 E. 91st St. (849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (free admission 5–9); $5, $3 seniors and students.

Dia Center for the Arts—"Thomas Schütte: Scene wright." Early installations, small-scale modeled figures, proposals for monuments, watercolors, and photographs by the German artist; through 6/13. . . . Joseph Beuys: Drawings After the Codices Madrid of Leonardo da Vinci, and Sculpture." Works from Dia's permanent collection, including 96 drawings made in response to two sketchbooks by Leonardo da Vinci, and sculptures; through 6/13. . . . "Robert Irwin: *Excursus: Homage to the Square 3*." The second part of a site-specific installation by the California artist; through 6/13. 548 W. 22nd St. (989-5566), Thurs.–Sun. 12–6; $4, $2 students and seniors.

El Museo del Barrio—"Beatriz Gonzalez: What an Honor to Be With You at This Historical Moment, Works 1965–1997." A retrospective of the Colombian artist's paintings, drawings, and objects; through 10/25. . . . "Ruben Torres Llorca: So Quiet in Here." An installation that explores the extremes of cultural exchange; through 10/25. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—"Victorian Fairy Painting." The first comprehensive exhibition devoted to the distinctly British genre, with paintings, works, on paper, and objects by Richard Dadd, Sir Edwin Landseer, Sir John Everett Millais, J. M. W. Turner, and others; 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery—"Maya Lin: Topologies." Fifteen works by the artist/architect in glass, wood, and wax adapted from computer-enhanced imaging and microscopy and from aerial views of the earth taken from airplanes and satellites; through 10/31. 100 Washington Square East (998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; contribution suggested.

Solomon R. Guggenheim Museum—"Rendezvous: Masterpieces From the Centre Georges Pompidou and the Guggenheim Museums." More than 300 modern paintings, sculptures, and drawings from collections of the two museums; 10/16–1/24/99. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 seniors and students.

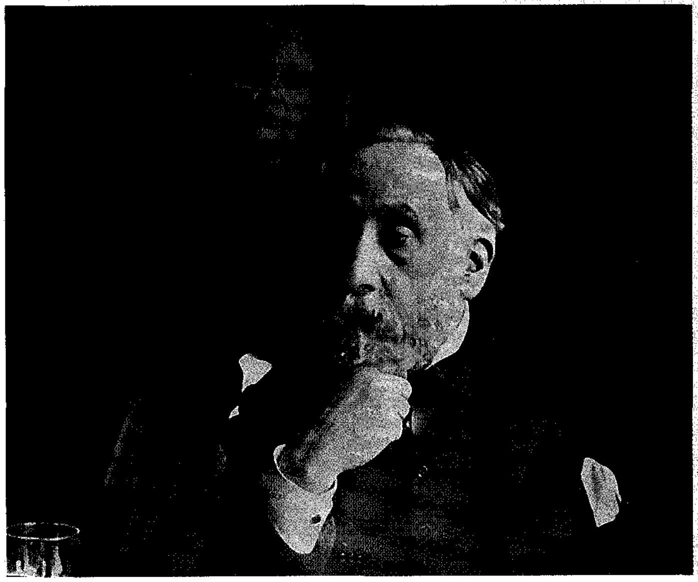
Guggenheim Museum SoHo—"Premises: Invested Spaces in Visual Arts, Architecture, and Design From France, 1958–1998." An exhibition exploring 40 years of French artistic and architectural practice, with works by Christian Boltanski, Yves Klein, Le Corbusier, Annette Messager, and others; 10/14–1/10/98. 575 Broadway, at Prince St. (423-3500), Sun. and Wed.–Fri. 11–6, Sat. 11–8 (6–8 pay what you wish); $8, $5 seniors and students.

Jewish Museum—"After Rabin: New Art From Israel." Paintings, photography, installation, video, and artist books by contemporary Israeli artists; through 1/3. 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $7, $5 students and seniors.

Metropolitan Museum of Art—"Edgar Degas, Photographer." The first exhibition to gather all of the surviving major photographs by the French artist (1834–1917), including figure studies, portraits of the artist's friends, and self-portraits; through 1/3/99. . . . "Mary Cassatt: Drawings and Prints in the Metropolitan Museum of Art." Rarely dis-

Photography Photoplay

Most forward-looking nineteenth-century painters recognized the camera's phenomenal potential—what, besides a photograph, could preserve a model's pose or a landscape in perpetuity, allowing the artist to work "from life" under almost any circumstances? Still, unlike the American realist Thomas Eakins (1844–1916), who took up photography in 1880 and practiced it enthusiastically for the rest of his career, most were loathe to reveal any direct connection to the medium. There were the occasional exceptions, of course, among them the French painter and sculptor Edgar Degas, whose brief infatuation with photography is the subject of the Metropolitan Museum's new exhibition "Edgar Degas, Photographer" (1000 Fifth Avenue, at 83rd Street; through January 3). There is apparently no single explanation as to why Degas, who was ten years older than Eakins and one of his country's most celebrated artists, felt compelled to pick up a camera in 1895 at age 61. Although it's known that his vision was failing—said to be the reason he took the majority of his photographs at night and reserved his daylight hours for painting—and that several of his photographs of nudes and dancers served as studies for paintings, the artist's self-portraits (at left, with his maid, Zoé Closiers), portraits, and staged tableaux of friends suggest that he wanted to document his circle (when Degas learned of his sister's eventually fatal illness, he immediately shipped her a camera and photographic products so that she could have herself photographed for him). Then, too, Degas, more than many artists, was famous for his experiments in various mediums—in photography, he clearly found yet another opportunity to indulge his restless creativity. One thing is certain, however: Degas, who dropped photography after one year, never concealed or downplayed his affair with the medium. Indeed, he believed he'd given it his best. "Oh photography, that was a great passion, I bothered all my friends; I made some nice things, didn't I Daniel?" asked the artist, then quite elderly, of Daniel Halévy, a son of his friends Ludovic and Louise Halévy, at a wedding in 1905. "Here's what happened: my blacks were pushed too far, my whites not enough, so that both became simplified, like in the old masters." EDITH NEWHALL



Photograph by Edgar Degas, courtesy of the Metropolitan Museum of Art.

played works by the nineteenth-century American Impressionist (1844–1926) who worked in France for much of her career; 10/20–1/24/99. . . . "Heroic Armor of the Italian Renaissance: Filippo Negroli and His Contemporaries." Classically inspired Renaissance armors made in Milan during the years 1530–50 by Filippo Negroli and his workshop; through 1/17/99. . . . "Sacred Visions: Early Paintings From Central Tibet." Approximately 60 Tibetan tangkas and painted objects dating from the mid-eleventh to the mid-fifteenth century; through 1/17/99. . . . "From Van Eyck to Bruegel: Early Netherlandish Painting in the Metropolitan Museum of Art." Works by the great masters of the period, among them Petrus Christus, Hans Memling, Rogier van der Weyden, and Joos van Cleves, as well as works by Jan van Eyck and Pieter Bruegel the Elder; through 1/3/99. . . . "Jade in Ancient Costa Rica." Pendants, mace heads, ear ornaments, beads, and other objects carved from jade in Costa Rica between 300 B.C. and A.D. 700; through 2/28/99. . . . "Letters in Gold: Ottoman Calligraphy From the Sakip Sabanci Collection, Istanbul"; through 12/13. . . . "The Ceaseless Century: Three Hundred Years of Eighteenth-Century Fashion." An exhibition exploring the persistence of eighteenth-century style in clothing, featuring garments from the 1700s and their nineteenth- and twentieth-century revivals; through 11/29. . . . "Louis Comfort Tiffany at the Metropolitan Museum of Art." Decorative art objects drawn from the museum's holdings, including leaded-glass windows and lamps, blown-glass vases, furniture, metalwork, enamels, and jewelry; through 1/31/99. . . . "The Academy of the Sword: Illustrated Fencing Books, 1500–1800." More than 25 rare books accompanied by swords, daggers, shields, and gauntlets from the museum's collection; through 8/30/99. . . . "Boccioni and Women." Watercolors, drawings, and prints from 1902 to 1915 by one of the founders of Futurism, from the bequest of Lydia Winston Malbin; through 10/18. . . . "The Direct Eye: Self-Taught Artists and Their Influence in Twentieth-Century Art." An installation of works by self-taught artists represented in the museum's collection, among them Bill Traylor and Earl Cunningham; through 10/18. . . . "Jean Dunand." Furniture and decorative objects by the French Art Deco metalworker and lacquer artist, from the museum's own collection; through 10/25. . . . "Modern Times: Photography Between the Two World Wars"; through 10/4. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Museum for African Art—"Baule: African Art/Western Eyes." Objects created by the Baule people of Africa's Ivory Coast; through 1/30/99. 593 Broadway (966-1313), Tues.–Fri. 10:30–5:30, Sat. 12–8, Sun. 12–6; $5, $2.50 seniors, students, and children.

Museum of American Folk Art—"Masterpieces in Wood: American Folk Marquetry From the Hirschhorn Foundation." Nineteenth-century American folk marquetry chairs, tables, boxes, frames, game boards, and other furniture and decorative works from the collection of Robert and Marjorie Hirschhorn; through 1/10/99. 2 Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"The New York School." Drawings from the late forties through the early fifties by artists affiliated with the New York School, from the museum's collection; through 1/12/99. . . . "New Photography 14: Jeanne Dunning, Olafur Eliasson, Rachel Harrison, Sam Taylor-Wood." Photographs and works incorporating photography by four artists whose ideas have been nourished by their work in other media; 10/15–1/12/99. . . . "Bonnard." The first retrospective of the French artist's paintings to be shown in New York since 1964, focusing on his interiors, still lifes, and figure paintings; through 10/13. . . . "New Concepts in Printmaking 2: Willie Cole"; through 10/13. . . . "Giacometti to Judd: Prints by Sculptors"; through 10/13. . . . "Ufa Film Posters, 1918–1943." Fifty posters for films produced or distributed by Ufa, Germany's legendary movie studio; through 1/5/99. . . . "Projects 64: Diana Thater." A new multi-site video installation work titled *The best animals are the flat animals*; through 11/10. 11 W. 53rd St. (708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $9.50, $6.50 students and seniors.

Museum of the City of New York—"New York Begins: A Rare Drawing of New Amsterdam, c. 1650." A watercolor drawing of New Amsterdam that is considered the oldest surviving visual representation of New York City, on loan from the Austrian National Gallery in Vienna; through 11/29. . . . "Half Past Autumn: The Art of Gordon Parks." A retrospective of photographs by the photojournalist, filmmaker, novelist, poet, and musician; through 11/1. . . . "Broadway! The Great White Way in 1898." Photographs, costumes, manuscripts, and other memorabilia of New York's theater district of the 1890s; through 1/31. . . . "A Float for All Seasons: New York's Ethnic Parades." A survey of New York City's ethnic parades; through 10/17. 1220 Fifth Ave., at 103rd St. (534-1672), Wed.–Sat. 10–5, Sun. 1–5; suggested contribution $5, $3 students and seniors.

Museum of the Fashion Institute of Technology—"C'AD Infinitum: Textiles, Techniques, & Technology." An exhibition exploring new computer technologies; through 1/2/99. Seventh Ave. at 27th St. (217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

National Academy Museum and School of Fine Arts—"Faces of *Time*: 75 Years of *Time* Magazine Cover Portraits." Original works commissioned as *Time* magazine cover illustrations; through 1/3/99. . . . "Artists and the Avant-Garde Theater in Paris, 1887–1900"; through 1/3/99. 1083 Fifth Ave., at 89th St. (369-4880), Wed., Thurs., Sat., Sun. 12–5, Fri., 12–8 (Fri. 5–8 pay what you wish); $5, $3.50 seniors and students.

New Museum of Contemporary Art—"Dancing at the Louvre: Faith Ringgold's 'French Collection' and Other Story Quilts." Quilt paintings from the series that tell the fictional adventures of an African-American woman in Paris, working as an artist and model during the heyday of Picasso, Matisse, and Gertrude Stein; through 1/3/99. . . . "Marcel Odenbach." A selection of video installations by the German artist; through 1/3/99. . . . "Ana Prada." Site-specific sculptures created from ordinary materials; through 1/3/99..."Xu Bing: Introduction to Square Word Calligraphy." An installation of a classroom in which visitors are provided with traditional Chinese calligraphy instruments and practice pads and invited to learn the fundamentals of calligraphy; through 1/10/99. 583 Broadway (219-1222), Wed. and Sun. 12–6, Thurs., Fri., and Sat. 12–8, (free Thurs. 6–8); $5, $3 students, artists, and seniors, free for youths 18 and under.

New York Public Library—"Eight Million Stories: Twentieth-Century New York Life in Prints and Photographs From the New York Public Library." Works by Berenice Abbott, Lewis Hine, Edward Hopper, Martin Lewis, Weegee, and others; 10/17–1/9/99. . . . "Barney Tobey." A selection of cartoons by one of *The New Yorker*'s first staff cartoonists; through 1/9/99. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"19th-Century Etchings From the Collection of Reba and Dave Williams." American prints by Blance Dillaye, William St. John Harper, Thomas Moran, and others; through 1/10/99. . . . "George B. Post: Great American Architect." Architectural renderings of New York's early skyscrapers by the nineteenth-century architect (1837–1913); 10/13–1/10/99. . . . "William Sidney Mount: Painter of American Life." The first major loan exhibition of paintings by the Long Island native (1807–1868) often credited as the founder of American genre painting; through 10/25. . . . "Fading Ad Campaign: Vintage Painted Signs." Photographs of painted advertisements on buildings in New York City by Frank H. Jump; through 11/1. 2 W. 77th St. (873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center—"Cities on the Move." Works by artists, architects, and urbanists exploring the effects of modernization, globalization, introduction of new technologies, and the explosive population growth in Asian cities; 10/18–2/21/99. . . . "Inside Out: New Chinese Art." An exhibition being presented simultaneously at the Asia Society and P.S. 1, of works created between 1985 and 1998 by artists in China, Hong Kong, and Taiwan, and by those who left China in the early eighties; through 1/3/99. . . . "The Edge of Awareness: An Itinerant International Contemporary Art Exhibition." An exhibition of works by 39 artists honoring the fiftieth anniversary of the World Health Organization; through 10/18. . . . "David Levinthal: Cowboy Corridor." Photographs of cowboy dolls from the artist's "Wild West" series; through 1/24/99. 22-25 Jackson Ave., at 46th Ave. (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Pierpont Morgan Library—"Master Drawings From the Hermitage and Pushkin Museums." Approximately 120 western-European drawings from the fifteenth to the twentieth century. Through 1/10/99. . . . "Russian Arts and Letters." Manuscripts and printed books from the late imperial and early Soviet eras, drawn from the library's permanent collection; through 1/17/99. 29 E. 36th St. (685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $6; $4 students and seniors.

Studio Museum in Harlem—"From the Studio: Artists in Residence 1997–1998." Works created over the past year by Sheila Batiste, Brett Cook-Dizney, and Julio Valdez during their yearlong tenure with the Studio Museum in Harlem's Art-in-Residence Program; through 2/28/99. 144 W. 125th St. (864-4500).

Whitney Museum of American Art—"Mark Rothko." A major traveling exhibition of 115 paintings and works on paper dating from the thirties to 1970; through 11/29. . . . "Bob Thompson." The most comprehensive survey of paintings by the African-American figurative expressionist (1937–1966) to date; through 1/3/99. . . . "Good Times, Hard Times, War Times: American Prints From the 1920s to the 1940s." Prints from the museum's permanent collection by Howard Cook, Mabel Dwight, Louis Lozowick, Benton Spruance, and others; through 11/15. . . . "Janine Antoni: *Swoon*." The first major video installation by the artist Janine Antoni; through 11/15. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $7 students and seniors (free Thurs. 6–8).

Auctions

Christie's—502 Park Ave. at 59th St. (546-1119). 10/15 at 10: "Old Master Paintings." On view from 10/10. 10/16 at 10 and 2: "Important English Furniture and Objects of Art." On view from 10/10. 10/20 at 10 and 2: "Important Silver, Objects of Vertu and Russian Works of Art." On view from 10/15.

Christie's East—219 E. 67th St. (546-1000). 10/14 at 10: "Printed Books Including Maps." On view from 10/10. 10/19 at 10 and 2: "European Decorative Arts." On view from 10/15. 10/20 at 10 and 2: "Antique and Period Jewelry." On view from 10/17.

Doyle—175 E. 87th St. (427-2730). 10/20 at 10: "Collectibles." On view from 10/18.

Phillips—406 E. 79th St. (570-4830). 10/20 at 10:30: "Fine English and Continental Furniture, Decorations, Tapestries and Carpets." On view from 10/16.

Sotheby's—1334 York Ave. at 72nd St. (606-7000). 10/14 at 10:15: "Old Masters." On view from 10/9. 10/15 at 10:15 and 2: "Arcade Furniture and Decorations." On view from 10/10. 10/19 at 2 and 10/20 at 10:15, 2, and 6:30: "Jewelry." On view from 10/14.

Swann Galleries—104 E. 25th St. (254-4710). 10/15 at 10:30: "Autographs—Featuring Highlights From the Personal Archives of Arthur Goldberg." On view from 10/10.

restaurants

Haute Mex...Ciao Town...Beer Nuts

Manhattan

Lower New York

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE, MC, V.*

Diva—Another hip spot at the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. *341 W. Broadway, nr. Broome St. (941-9024). (M) AE, MC, V.*

Donna Lynn's—This Italian restaurant in the financial district combines the relaxed feel of a sofa-strewn lounge with the aural effect of a two-story waterfall. The emphasis on seafood shows up in house specialties like Dover sole à la Venezia, cooked in lemon butter and topped with scallops, served with angel-hair pasta and garlic and oil. *30 Water St. (742-1197). (I–M) AE, DC, DS, MC, V.*

The Independent—From the minute it opened, this tavernesque TriBeCa duplex has been a favorite of the fashionable neighborhood. The creative American bistro fare includes an acclaimed roasted garlic-lemon chicken with spinach and mashed potatoes, barbecued pork ribs, and crab cakes enhanced with equal measures of cod and scallops. *179 W. Broadway (219-2010). (M–E) AE, MC, V.*

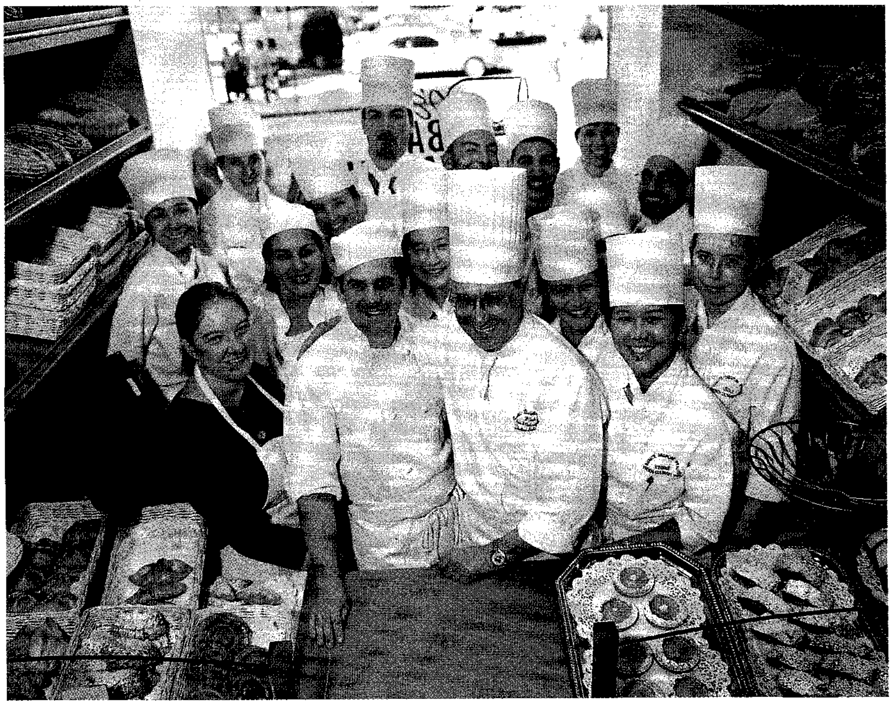
Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Shopping

Rolling Admissions

To help prepare for life after cooking school, the French Culinary Institute has launched L'Ecole Boulangerie, a minuscule bakery in the foyer of its student-run restaurant in SoHo. Pastry chairman Dieter Schorner hires recent grads in three-month rotations and coaches them on everything from the classic baguette and brioche to the finer points of European breakfast pastry—an arena in which America, Schorner suggests, can stand serious improvement. (462 Broadway; 219-8890.)



Photograph by Evan Kafka.

Morton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge, quality is consistent, and, in case you haven't noticed, beef is back. *90 West St. (732-5665). (E) AE, DC, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. *107 Reade St. (513-0610). (M) AE, DC, DS, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (475-7500). (M–E) AE.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.*

Taliesin—This power dining room inside the Millenium Hilton attracts its fair share of bankers and brokers with creative New American cuisine. Sample the chef's Italian-influenced fare by ordering an appetizer degustation menu or the three-course Tuscan Tastings prix fixe for $45. Open for breakfast, lunch, and dinner. *55 Church St. (312-2000). (E) AE, CB, DC, DS, MC, V.*

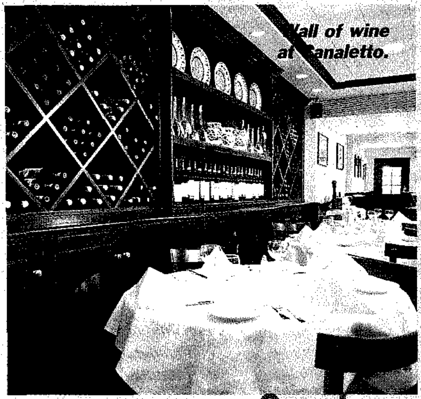
Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $17.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Windows on the World—Chef Michael Lomonaco, formerly of the '21' Club, has landed at this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His new menu focuses on sophisticated renditions of American food, including skillet-roasted bluepoint oysters with sweet shallot-caviar cream; open raviolo of forest mushrooms, pumpkin, and sage; and Maine lobster with truffles, root vegetables, and buttermilk biscuits. Be sure to take advantage of the restaurant's superlative wine cellar. *1 World Trade Center, 107th floor (524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while



Wall of wine at Canaletto.

La Terrazza partners Stefano Fritella and Roberto Ruggeri.

Opening Basta Pasta

Despite recent encroachments by practitioners of pan-Asian and pan-Latino cooking, Italian food continues to infiltrate Manhattan, with arguably more trattorias opening on the Upper East Side in any given week than in all of Tuscany in a year. But two newcomers, from two of New York's flourishing veterans, show promise. The owners of uptown's Primola and Girasole have lined the walls of a former Bloomingdale's-vicinity Thai restaurant with wine racks to set the mood at Canaletto (208 East 60th Street; 317-9192), where classics like carpaccio, bresaola, and veal chops appeal to traditionalist sensibilities. And next week, the company that runs the multiple Bices, reopened Delmonico's, and last year launched (in partnership with the Sbarro chain) Saluté! adds La Terrazza (a Saluté! spin-off, minus the pizzas but plus a courtyard with Madison Square Park views) to its burgeoning empire (41 Madison Avenue, at 26th Street; 686-8622).

waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. Late-night dining too. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, V.*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

Bar Cichetti—Modeled after a typical bar in Venice, where patrons gather for a glass of wine—choose here among 50—and small snacks called *cichetti* (think Italian tapas). Sample among appetizer-size portions of rice balls, fried meatballs, frittatas, and crostini, or, should these snacks merely whet the appetite, have a full meal of pasta, chicken, fish, or beef. Perfect for pre– or post–Film Forum noshing. *220 W. Houston St. (229-0314). (M) AE, MC, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Blue Note Jazz Club and Restaurant—Should you develop an appetite while listening to some of the world's best jazz acts, this famous Village club offers a full menu, with such Continental fare as shrimp with scallops and salmon with champagne sauce. Open for brunch, too. *131 W. 3rd St. (475-8592). (M–E) AE, DC, MC, V.*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (982-2343). (M) AE, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, V.*

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassoulet. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (228-0822). (E) AE, CB, DC, MC, V.*

Robiola—Everyone comes for the focaccia robiola, but you wouldn't go wrong with roasted baby chicken, pasta, or anything from the wood-burning oven. This is the second venture by the folks behind midtown's popular Da Ciro. *535 Hudson St. (620-3838). (M) AE, DC, MC, TM, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Brew's—As casual and comfortable as a burger joint gets. This two-story landmark always pleases. Great beer selection, and the always hospitable longtime owners, the Brew family, make this an oasis in the desert above 14th Street. A new attraction is a weekend brunch accompanied by live Irish music, and fifteen versions of that most archetypical brunch drink, the Bloody Mary. *156 E. 34th St. (889-3369). (I) AE, MC, TM, V.*

Candela—A soaring space just off Union Square with medieval-theme décor and a contemporary American menu. Seared yellowfin tuna, braised lamb shank, and the random Asian influence as epitomized by the spicy chicken wontons indicate the chef's range. Light bites and a range of wines can be had at the already-buzzing bar. *116 E. 16th St. (254-1600). (M) AE, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Photographs by Warren Salowe.

"We Cure Our Own Corned Beef. Our Chicken Soup Cures Everything Else!"

A reasonably priced, clean, comfortable art deco delicatessen and eatery featuring extensive menu, homecooked meals and fresh salads. Full bar. Walk to:

- Theatres/Times Square
- Madison Square Garden
- Empire State Building
- Javits Convention Center

The Taste of New York in the Heart of Manhattan!

BEN'S
KOSHER DELICATESSEN RESTAURANTS & CATERERS
209 W. 38th St.
Just off 7th Ave.
(212) 398-BENS

Upscale
Mediterranean
Seafood

estiatorio Milos

125 West 55th Street tel: 212. 245.7400

via brasil
•RESTAURANT•
Live Music Wed. thru Sat.

20 YEARS OF TRADITIONAL BRAZILIAN CUISINE

34 WEST 46TH ST. (BET. 5TH & 6TH AVES.) NYC 212 997.1158

"An amiable *benvenuto*...luscious."
– Gael Greene

Osteria Laguna
209 E. 42nd Street
212-557-0001

PIG 'N' WHISTLE
IRISH PUB

Renowned for fresh salmon with horse radish crust, steaks, pasta and daily fresh seafood.

CASUAL DINING • LUNCH • DINNER
SNACKS • COCTAILS
OPEN 11:30am - 4:00am

PIG 'N' WHISTLE • ORIGINALITY AT ITS VERY BEST!
165 W 47th St. (6th & 7th Aves.) • NY 10036 • (212) 302-0112

For Reservations:
212-246-6773
212-246-6788

863 Ninth Avenue
Corner of 56th St
Fax: 212-977-3857

Bello
Northern Italian Cuisine

Free Parking for
Dinner Customers from 5 pm

ZAGAT 98

A Greenwich Village Tradition

Tio Pepe

Classic Spanish & Mexican Cuisine

"A wonderful place to meet, eat and have a great time, all at a reasonable price." Mary McCoy, MOR

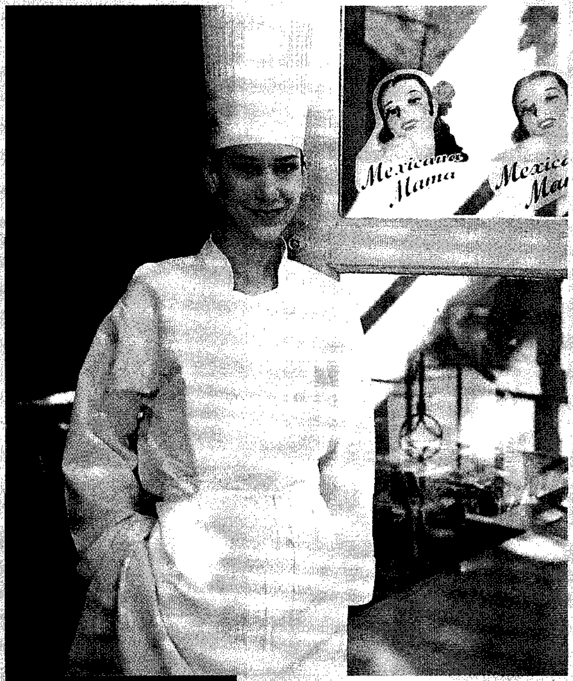
168 West 4th Street (212) 242-9338

The Flame of Lutece Glows on West 63rd St.
Gail Greene - NY Magazine

Bill Peet, Executive Chef
600 Bottle Wine List!

MERLOT BAR&GRILL

48 West 63rd Street 3-MERLOT (363-7568)



ASK GAEL

Take me back to Monterey, Mexico.

Slinging black-bean gorditas was the last thing Monterey-born Julietta Ballestros expected to be doing after graduating from the French Culinary Institute. But the fledgling chef—she's the intense creature in the pleated toque that's as tall as she is—recruited by Benny's Burritos vet Patricia Thomson, saw Mexicana Mama as "a chance to promote authentic Mexican cooking." Savvy Village nibblers vie for the dozen seats in the tiny Hudson Street storefront, where they can share an elegantly grease-free black-bean tamale topped with a touch of chipotle oil, the stuffed poblano with spicy green rice, or a beef-barbacoa burrito with fiery poblano potatoes. Freshly fried chips in a brown paper sack for scooping splendid guacamole or a trio of sauces help us over the longish wait. A move to expand is simmering. (525 Hudson Street; 924-4119.)

sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Medusa—A lot of thought went into the décor at this new restaurant: The floors and bar are red travertine marble, and decorative ironwork details the sconces and door frames. The au courant Mediterranean menu includes such specialties as poppy-seed-encrusted tuna with lime sauce and rack of lamb with Chianti and grilled golden apples. *239 Park Avenue South, nr. 19th St. (477-1500). (M) AE, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (807-7400). (E) AE, DC, DS, MC, V.*

Novitá—A beautiful new Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, DC, MC, V.*

Osteria Laguna—A stone's throw from Grand Central, this rustic Italian restaurant features mostly Venetian fare. Risotto and pizza are particularly popular. *209 E. 42nd St. (557-0001). (M) AE, DC, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Ribollita—This cozy little Italian restaurant is a refreshing change of pace from the new wave of posh Flatiron food halls. Open every day from noon until closing for its namesake soup, unusual pastas, and roasted meat and fish. *260 Park Ave. S., nr. 20th St. (982-0975). (I–M) AE, TM.*

Rodeo Bar & Grill—This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders who come for the live nightly music as much as for the Tex-Mex grub. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. *375 Third Ave., at 27th St. (683-6500). (I) AE, DC, MC, V.*

14th–42nd Streets, West Side

Ben's Kosher Delicatessen—This casual delicatessen—the Art Deco–ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. *209 W. 38th St. (398-2367). (I) AE, DS, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (691-8136). (M) AE, DC, MC, V.*

Chelsea Bistro & Bar—This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hangar steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. *358 W. 23rd St. (727-2026). (M) AE, MC, V.*

Simply Pasta—Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers such dependable, fresh fare as Caesar salad, os-

Photograph by Robert Wright.

so buco, and tirami su. *120 W. 41st St. (391-0805). (I) AE, DC, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner, which could be a hearty serving of filet mignon or Chilean sea bass, topped off with cheesecake, our city's major contribution to the confectionery world. The luxury yacht boards at six, and sails from seven until ten, during which time you'll dine and dance to the music of a live band. Jacket required. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Bice—It's always buzzing at this midtown Italian hot spot, where the fashionable crowd takes a hiatus from air-kissing to partake of dishes like lobster salad with baby vegetables, porcini risotto, and veal chop Milanese. *7 E. 54th St. (688-1999). (E) AE, DC, MC, V.*

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (818-1222). (M) AE, DC, MC, V.*

Caviar Russe—The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. *538 Madison Ave., nr. 54th St. (980-5908). (M–E) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (682-2700). (I) AE, DC, MC, V.*

Divine Bar—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found, unwinding. The eclectic menu includes smoked-duck-breast bruschetta and chocolate fondue with fruit. *244 E. 51st St. (319-9463). (I) AE, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops, and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Upscale Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Montebello—The staff at this cozy neighborhood restaurant offers a gracious welcome, while the kitchen provides upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. *120 E. 56th St. (753-1447). (M) AE, CB, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Moscow Restaurant & Cabaret—This Russian theme restaurant melds art, food, and entertainment in a three-story celebration of the homeland. Downstairs, folk singers perform in the rustic Cabaret, decorated with the owner's enormous horseshoe collection. Upstairs, massive sculptures and paintings dominate the Gallery Bar and the Russian Room, where diners can partake of house specialties like Siberian pelmeni, chicken Kiev, and blini with Beluga caviar. *137 E. 55th St. (813-1313). (M–E) AE, DC, MC, TM, V.*

Naples 45 Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

Peacock Alley—Under talented new chef Laurent Gras, the Waldorf's posh dining room has become reinvigorated. Known for his long association with French national hero Alain Ducasse, Gras has a special touch with foie gras and handles seasonal American ingredients with a classical Gallic touch. This is one of midtown's secret pleasures. Jackets required; harpist performs nightly. *301 Park Ave., in the Waldorf-Astoria (872-4895). (E) AE, CB, DC, DS, MC, V.*

Shinbashi—After nearly a quarter of a century, this elegant Japanese restaurant is still an oasis in the frenzy of midtown. Owner Fumiko Hosoda offers a traditional menu of tempura, sukiyaki, teriyaki, and sushi, plus an array of chef's specialties. *280 Park Ave., at 48th St. (661-3915). (M) AE, CB, DC, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

Turtle Bay Grill & Lounge—The kind of place where you kick back, light a stogie, and watch the game. Should hunger develop, there's sesame-seared tuna, Dijon-grilled salmon, shrimp pizza, and the like. *987 Second Ave., nr. 52nd St. (223-4224). (I–M) AE, MC, V.*

43rd–56th Streets, West Side

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Barbetta—This elegant theater-district landmark is still owned, incredibly, by its founding family. The elaborate interior provides a peaceful background for regional specialties like fonduta, rabbit alla Piedmontese, and a variety of wild-game dishes. The pretheater prix fixe menu runs $41; for $55 you can sample an all-fish tasting menu. The garden is a summertime oasis. *321 W. 46th St. (246-9171). (E) AE, DC, DS, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (581-8888). (E) AE, DS, MC, V.*

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (541-7777). (M) AE, MC, TM, V.*

Broadway Joe's Steakhouse—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAs while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Restaurant Charlotte—Offers a refuge from the hubbub and hustle of Times Square. Consistent American cuisine, from grilled sirloin and mashed potatoes to mushroom-dusted cod, in a postmodern setting. *145 W. 44th St., in the Millennium Broadway*

CAVIAR BOUTIQUE
RESTAURANT
BAR

CAVIAR RUSSE

EXPERIENCE A NEW LEVEL
OF INDULGENCE
~ THE WORLD'S FINEST CAVIAR ~

1(800)NY-CAVIAR
538 Madison at 54th
NYC 10022 • (212) 980-5908

■ "THE MOST UPSCALE STEAKHOUSE EXPERIENCE THAT'S EVER BEEN ATTEMPTED IN THE COUNTRY." *Gourmet '96* "I TOOK A BITE AND THE MINERAL TANG OF AGED AMERICAN BEEF FILLED MY MOUTH. IT WAS WONDERFUL" *Ruth Reichl, New York Times July '98* "UNASHAMEDLY LUXURIOUS IMPECCABLE SERVICE, MOUTH-WATERING STEAKS AND SEAFOOD" *Forbes '97* ■ "A CUT ABOVE THE REST" *Zagats '98* "THE NAME DOESN'T QUITE SAY IT ALL" *Cigar Afficionado '98*

West 63rd Street Steakhouse
63rd St. & Broadway
212.246.6363

FINE CHINESE CUISINE
MR K's
The only winner of the prestigious Five Star Diamond Award for Chinese Cuisine from the American Academy of Hospitality Science
570 Lexington Ave. at 51st.
212/583-1668
Five Star Diamond Award

ITALIAN RESTAURANT
223 West Broadway NYC
212.334.8077
Executive Lunch $19.50
Lunch & Dinner Monday-Saturday
Private Room Avail. for Up to 50
PG
PAGGIO

Les Pyrenees
distinctive French specialties
Lunch • Cocktails • Dinner
PRIVATE PARTY FACILITIES
251 W. 51st St. (opp. Gershwin Theatre)
Res: 246-0044 / 246-0373
Jean Claude Pujol, Owner - Open 7 Days
(OPPOSITE "CANDIDE")

Opening
The *Famiglia* Way

After years of working for some of New York's most famous restaurateurs—Joe Allen and Pino Luongo among them—Lorella Innocenti looked closer to home for inspiration when she decided to open her own place. A true family effort, I Coppi was built from salvaged Brooklyn beams and Connecticut barn wood by Innocenti's husband, John Brennan; the daily-changing menu, encompassing authentic hunter's-style rabbit, stewed tripe, and cacciucco (Livorno fish soup), is courtesy of Lorella's mom, Alberta; and father Lido, jack of all culinary trades, is experimenting with Tuscan bread recipes. Entrées, $10.50 to $20.

(789-7508). (M–E) AE, DC, DS, MC, V.

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Coco Pazzo Teatro—Tucked away alongside the Paramount Hotel, this popular theater-district hangout is equally suited for a drink before the curtain or a leisurely meal after the show. The colorful dining room is a comfortable, informal spot for hearty dishes like Florentine steak with crispy herbed fries, and lobster with saffron pasta. *235 W. 46th St. (827-4222). (M) AE, DC, DS, MC, TM, V.*

Commonwealth Grill & Brewery—This Boston brewery import in Rockefeller Center attracts a riotous after-work crowd for its craft beers. The lunch and dinner menus feature American fare like grilled swordfish over lemon pasta, braised lamb shank, duck breast, and tuna, not to mention the obligatory burger. *35 W. 48th St. (977-2269). (I–M) AE, DC, DS, MC, V.*

Da Rosina—A convenient pretheater location, specializing in homemade pasta and other casual Italian fare. Try the $19.98 prix fixe. *342 W. 46th St. (977-7373). (M) AE, DC, MC, V.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops, and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Mike's American Bar & Grill—A cozy Hell's Kitchen joint with a fun atmosphere, a theatrical crowd, and honest American food. Try the pork chops or the spicy chili. *650 Tenth Ave., near 46th St. (246-4115). (I–M) AE, TM, V.*

Molyvos—This interpretive Greek restaurant a stone's throw from Carnegie Hall is a large, stylishly rustic showcase for chef Jim Botsacos's serious Mediterranean menu. Sit at one of the tables up front for drinks and meze, or indulge larger appetites with dishes like grilled octopus, rabbit stifado, and vegetable dolmades. *871 Seventh Ave., nr. 55th St. (582-7500). (M) AE, DC, MC, V.*

Osteria al Doge—Cheerful restaurant in the theater district serving fine Northern Italian cuisine, with a menu that includes fritto misto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Palio—Stylish midtown duplex restaurant, with a famous muraled bar and elegant preparations of Italian dishes like spinach-and-ricotta gnocchi with a vegetable ragout, and artichoke-and-marjoram ravioli in fresh tomato sauce. *151 W. 51st St. (245-4850). (E) AE, DC, DS, MC, V.*

Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Rio de Janeiro—Meat is back in a big way at this churrascaria rodizio, where eighteen different cuts of beef are barbecued over a charcoal pit and served nonstop, until you say uncle. Live Brazilian music Wednesday through Sunday; prix fixe menus available. *127 W. 43rd St. (575-0808). (I–M) AE, DC, DS, MC, TM, V.*

SeaGrill—Plush, cozy dining room opens to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, lobster salad with couscous in spicy lobster oil, and pepper-seared tuna steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (397-3737). (E) AE, MC, TM, V.*

Tennessee Mountain Restaurant & Saloon—The midtown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern barbecue menu. Tchotchkes can be had at the "general store" souvenir stand, and cigar smokers have their own room in which to exhale. The barbecued and hickory-smoked ribs have already made a major impression on Manhattan meatlovers. *121 W. 45th St. (869-4545). (I–M) AE, DC, MC, TM, V.*

57th–60th Streets

Akbar—The feng shui design contributes to the feeling of serenity at this midtown Indian restaurant, where subtle spicing and pungent flavors show up in dishes like chicken breast stuffed with tikka-and-pomegranate confit, and lamb with sunflower seeds, saffron, and cloves. Vegetables like mustard greens slow-cooked over charcoal make it easy to forgo meat. *475 Park Ave., nr. 57th St. (838-1717). (M–E) AE, MC, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and elegant, this Art Deco dining room in the Essex House on Central Park South also happens to have a very fine kitchen, turning out dishes like pyramid of tuna tartar and grilled tuna, and roasted lobster with vanilla bean and lemon pasta. And the artwork on the walls is by some very high-profile, and surprising, nonprofessionals. Dinner only; jacket required. *155 W. 58th St. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Club Macanudo—This plush, elegant shrine to cigar-smoking also offers, besides an astonishing selection of smokes, a sophisticated variety of edibles. The American menu, listing such offbeat items as warm lobster enchiladas and pork loin with coffee-barbecue sauce, takes inspiration from Latin and Caribbean cuisines. Jackets required. *26 E. 63rd St. (752-8200). (M) AE, DC, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, TM, V.*

540 Park @ The Regency Hotel—Named for its address, this American grill at the Regency Hotel has a clubby, comfortable atmosphere. The region-

Photograph by Kenneth Chen.

Happening

Join the Band

Although it's devolved into one of the flimsier excuses to drink beer—and, even more, to hawk it—Oktoberfest began almost two centuries ago in Munich to celebrate the nuptials of the Crown Prince of Bavaria. How sausage, lederhosen, and oompah music got into the wedding party is anyone's guess. But in the same way that everyone (or at least the Guinness guzzlers among us) turns Irish mid-March, this month brings out the latent rabble-rousing fraternity brother in the most demure, politically correct urbanite. And if ever there was a cuisine meant to go with beer, Germany's juniper-and-ginger-marinated sauerbraten, delicately breaded schnitzel, rib-sticking goulash, and salty soft pretzels are it. Following, a few local venues where meat and potatoes reach their yearly apotheosis. Vegetarians, teetotalers, and those particularly averse to the accordion—and that attention-getting shorts-and-suspenders look—are advised to keep their distance.

CELEBRANTS	CELEBRATION
LUNA PARK Union Square Park; 475-8464	Through October 30, the owners of nearby Coffee Shop and Live Bait induce their stylish staff to don costumes and serve beer by the tankard. Chef Joel Oberlander's autumnal menu includes Austrian goulash soup, Hungarian cucumber salad, chicken or veal schnitzel with spaetzle, and plum knoedel. An oompah band (pictured above) entertains.
PARK VIEW AT THE BOATHOUSE East Park Drive and 72nd Street; 517-2233	This Friday, October 16, the American Institute of Wine & Food throws an Oktoberfest party to raise money for—of all things—a beer-education-scholarship fund. Knockwurst, bratwurst, champignon cheeses, and Tom Cat breads, plus dishes from the Terrace (wild-boar stew with buttermilk biscuits and homemade fig newtons) and C3 (sauerbraten with spaetzle) will be washed down with Paulaner meadow beer. For tickets ($45), call 447-0456.
CAFE CENTRO BEER BAR 45th Street and Vanderbilt Avenue; 818-1222	Oktoberfest beer-tasting dinner ($35) on October 19 includes grilled wild-boar sausage and beer-marinated antelope shank with wild-mushroom fricassee, plus a trio of Paulaner beers. To reserve, call 682-4726.
HEIDELBERG 1648 Second Avenue, near 85th Street; 628-2332	One of the last Teutonic holdouts in Yorkville celebrates Oktoberfest throughout the month with a special menu including, at $35 for two, the protein-heavy Schlachtplatte: wellfleisch, kassler, eisbein, leber, bratwurst, blutwurst, and potato salad. Live music every Saturday night.

Photograph by Evan Kafka.

al, eclectic menu ranges from seared-tuna spring roll and chicken-fried lobster to barbecued duck and black-bean quesadilla. If the term "power breakfast" didn't originate here, it should have. *540 Park Ave., at 61st St. (339-4050). (M) AE, CB, DC, MC, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Mustang Grill—Choose from over a hundred premium tequilas, and a southwestern menu offering dishes like pecan-honey-crusted chicken, chili-crusted lamb with jalapeño-potato gratin, and—for the less adventurous—your basic quesadilla. The late-night kitchen, comfortable Mexican furnishings, and a new cigar lounge encourage lingering. *1633 Second Ave., at 85th St. (744-9194). (I–M) AE, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Orienta—This pretty room on the Upper East Side has become a popular meeting spot for the young and the stylish. Asian accents in the décor reflect the (mostly Vietnamese) Pan-Asian fare. Chicken satay, spring rolls, tuna sashimi, and dumplings are indicative of the menu's range. *205 E. 75th St. (517-7509). Also, 470 Sixth Ave., nr. 11th St. (243-2222). (M) AE, DS, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Park View at the Boathouse—This Central Park landmark has been renovated and updated with an Asian-influenced menu from new chef John Villa. Technical improvements have made it possible to keep the restaurant on the lake open all year round, though those who miss visiting it during the summer months do so at their own peril. Choose among new menu items like Gulf shrimp in rice paper roll, and Indian-spiced salmon tartare with mango and cucumber. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (861-8608). (E) AE, DC, MC, V.*

Vermicelli—The décor of this restaurant is meant to evoke a much milder version of the Vietnamese jungle, with birdcage fixtures and a bamboo bar. Try the crispy shrimp rolls, cracked lobster with a ginger-scallion-and-honey sauce, or the grilled pork chop. *1492 Second Ave., nr. 77th St. (288-8868). (I) AE, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

The Evelyn Lounge—A lounge-style bar uncommon on the Upper West Side, with the requisite couches, armchairs, Oriental rugs and, upstairs, a cozy restaurant serving an accessible American menu of roast chicken, pork chops, steak, and burgers. *380 Columbus Ave., at 78th St. (724-2363). (I–M) AE, DC, MC, V.*

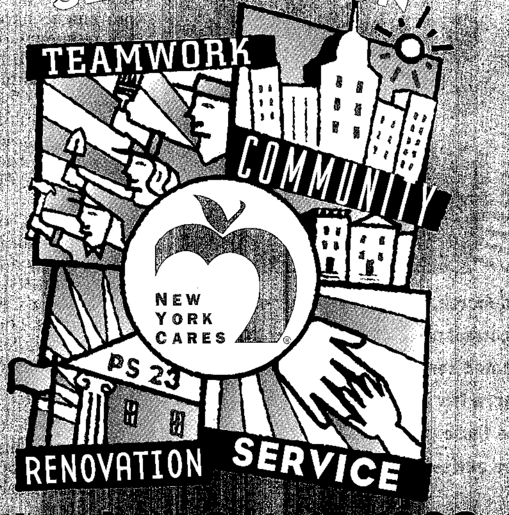
Gabriela's—Real Mexican food. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (961-0574). (I–M) AE, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*

Merlot Bar and Grill—The overwrought, fantastic architecture of what was formerly Iridium restaurant has been converted into this toned-down homage to the grape Merlot, of which there are 50 varieties. Representative French-American menu items include Brie en croute and salmon with lobster potatoes. *48 W. 63rd St. (363-7568). (M) AE, DC, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

7th ANNUAL
NEW YORK CARES DAY
SERVE-A-THON



Saturday, Oct. 17, 1998

A day of helping New York City Public School students. A fundraiser to support New York Cares' year-round volunteer programs.

Call (212) 598-5800 For Information

Visit us at www.ny.cares.org

Bistro Bar
Pierrot
28 avenue B New York City, NY 10009
between 2nd and 3rd street
212.673.1999
www.pierrotbistro.com
Avenue B Oasis for casual Dining & Cocktails!

"No detail escapes the discerning eye of the owner."
—Time Out NY
Dinner, 4-11
Lunch, Weekdays 11-3
LUNA BLU
Authentic Regional Italian Cuisine
Open Seven Days
246 East 44th Street
212-681-6541

BISTRO LATINO
1711 Broadway
at 54 Street, NYC
Phone 212•956-1000
Contemporary Latin Cuisine
* Lunch * Pre-Theater * Dinner
Live Music & Dancing

Victor's Cafe 52
NEW YORK • MIAMI
THE REGIONAL CUISINES OF CUBA AND THE CARIBBEAN!
236 WEST 52nd STREET
Between Broadway & 8th Avenue
Phone: 212/586-7714

THE ULTIMATE HALLOWEEN FAMILY TREAT!
Hansel and Gretel
8 PERFORMANCES ONLY!
SAT AT 1:30 & 8, SUN AT 1:30
Also Oct 22 at 7:30, Oct 24 at 8,
Oct 25 at 1:30, Oct 30 at 8,
Oct 31 at 1:30
THE NEW YORK CITY OPERA
Order tickets on-line at www.nycopera.com Tickets $20-$90 (Orch $80), New York State Theater, Lincoln Center
TICKETMASTER 212-307-4100

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The $42.50 dinner prix fixe, available Sunday through Thursday, is a great deal. *222 W. 79th St. (799-0400). (E) AE, DC, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V.*

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Lundy Bros.—This restored landmark restaurant serves a wide-ranging menu of fish, pasta, chicken, and steak but specializes in lobster and other varieties of seafood. Don't miss the oyster bar or the reconstructed shore dinner. Sunday brunch buffet available. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24-01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Pearson's Texas Barbecue—Deservedly heralded as New York's best barbecue, this cozy Queens joint draws fans from much farther than across the East River. The barbecued Texas beef is sublime. *5-16 51st Ave., Long Island City (718-937-3030). (I) ($).*

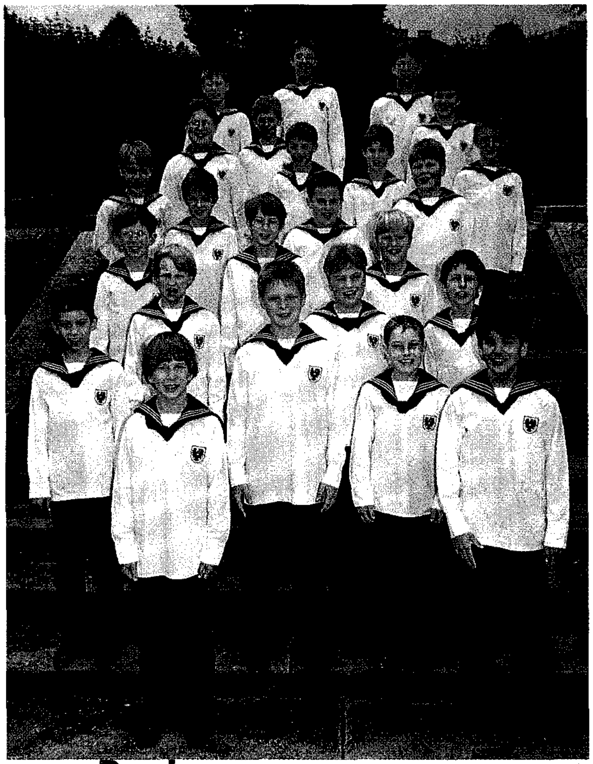
Water's Edge—Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like roasted-chestnut soup and red snapper poached in orange-saffron infusion with baby fennel and chervil. Jacket required. *44th Dr. at the East River (718-482-0033). (E) AE, DC, MC, V.*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

in concert

The Chamber Music Society Turns 30



Previews

Forever Young

Their institution may be 500 years old, but the Vienna Choir Boys still sound as youthful as ever. On Monday, the boys will sing a happy birthday to themselves, accompanied by the Chorus Viennensis and the Vienna Chamber Orchestra.

Classical Music

Tuesday, October 13

Daniel Barenboim, Piano—Performs Liszt's *Années de pèlerinage: Première année, Suisse,* and Sonata in B minor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 7:30; $18–$75.*

Ahn Trio—Performs "Ahn-Plugged," a concert of piano trios by Musto, Nyman, Ewazen, and Bunch. *Miller Theater, Dodge Hall, Columbia University, Broadway at 116th St. (854-7799) at 8;$15.*

Wednesday, October 14

Chamber Music Society—Performs a 30th-Anniversary Gala concert of works by great composers from Bach to Copland, with pianist André Watts, soprano Renée Fleming, and other guests. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $50.*

New York Virtuosi Chamber Symphony—Performs works by Stravinsky, Hindemith, Gruenberg, and others, with cellist Maxine Neuman and tenor Paul Sperry. *Sylvia and Danny Kaye Playhouse, 695 Park Ave., at 68th St. (772-4448), at 8; $24.*

Gerald Beal, Violin—Performs works by Mozart, Corigliano, Franck, and others, with pianist Adam Kent. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $15–$45.*

Thursday, October 15

Mischa Maisky, Cello, and Martha Argerich, Piano—Perform a duo recital of Beethoven's Sonata in G minor, Schumann's *Fünf Stücke im Volkston* and Adagio and Allegro in A-flat Major, and Prokofiev's Sonata in C Major. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $18–$70.*

New York Festival of Song—Performs a musical celebration of New York, featuring songs by Bernstein, Porter, Musto, and others. With soprano Amy Burton, mezzo Judy Kaye, baritone William Sharp, and pianists Steven Blier and Michael Barrett. *Sylvia and Danny Kaye Playhouse, 695 Park Ave., at 68th St. (772-4448), at 8; $70.*

Bargemusic—Performances of Debussy's Sonata in D minor for Cello and Piano, Franck's Sonata in A Major for Violin and Piano, and Brahms's Piano Trio in B Major, with violinist Geoff Nuttall, cellist Maureen McDermott, and pianist Pedja Muzijevic. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-4061), at 7:30; $15–$25.*

Friday, October 16

Stella Doufexis, Mezzo-Soprano—Performs Schumann's *Liederkreis,* Debussy's *Cinq poèmes de Baudelaire,* and Poulenc's *Quatre poèmes,* with pianist Graham Johnson. *Weill Recital Hall, 154 W. 57th St. (247-7800), at 8; $18.*

New York Pops—Perform works by Gimenez, Bizet, Debussy, and others, with vocalist Christine Baranski. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $17–$65.*

New York Ensemble for Early Music—Performs works for five singers and five instrumentalists by Purcell, Marini, Monteverdi, and others. *St. James Chapel, Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (749-6600), at 8; $25.*

Saturday, October 17

John Williams, Guitar—Performs a concert of medieval-, Renaissance-, Spanish-, and Latin-style guitar music. *92nd St. Y, Lexington Ave. and 92nd St. (996-1100), at 8; $25.*

New York Ensemble for Early Music—See 10/16.

Sunday, October 18

Ewa Podles, Contralto—Performs works by Chopin, Karlowicz, Lutoslawski, and others, with pianist Jerzy Marchwinski. *Alice Tully Hall, Lincoln Center (721-6500), at 2; $32.*

Ana Maria Trenchi Bottazzi, Piano—Performs Rachmaninoff's Concerto No. 2, Saint-Saëns's Concerto No. 2, and Beethoven's Egmont Overture, with the American Symphony Orchestra. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 2; $15–$60.*

Kammertrio Linz-Wien—Performs works by Hilton, Handel, Dornel, and others, with soprano Jan Prokop. *St. Bartholomew's Church, Park Ave. and 51st St. (378-0248), at 3; $12.*

Scott Hendricks, Baritone—Performs songs by Williams, Corigliano, Schubert, and others, with pianist Steven Blier. *Kosciuszko Foundation, 15 E. 65th St. (734-2130), at 3; $12.*

Bargemusic—See 10/15, at 4.

New York Ensemble for Early Music—See 10/16, at 3.

Opera

Metropolitan Opera—Performs Saint-Saëns's *Samson et Dalila,* 10/13 and 10/16 at 8, and 10/19 at 7:30; Wagner's *Lohengrin,* 10/14 and 10/17 at 7; Puccini's *Tosca,* 10/15 at 7:30; and Bizet's *Carmen,* 10/17 at 12:30 and 10/20 at 7:30. *Metropolitan Opera House, Lincoln Center (362-6000); $25–$210.*

New York City Opera—Performs Gluck's *Orfeo ed Euridice,* 10/13 at 7:30 and 10/16 at 8; Puccini's *Tosca,* 10/14 at 7:30; Rossini's *Il barbiere di Siviglia,* 10/15 at 7:30; and Humperdinck's *Hansel and Gretel,* 10/17 at 1:30 and 8, and 10/18 at 1:30.

New York Gilbert & Sullivan Players—Perform *The Pirates of Penzance,* 10/18 at 3. *Symphony Space, 302 W. 91st St. (769-1000); $25–$45.*

Lubo Opera—Performs "Operetta Madness," a concert of selections from well-known operettas, 10/18 at 3. *Katie Murphy Auditorium, Seventh Ave. at 27th St. (888-874-3773); $20.*

Dance

Cisne Negro Dance Company—Performs the New York premieres of dances by Tindaro Silvano, Vasco Wellencamp, Ana Maria Mondini, and Patrick Delacroix, 10/13–10/16 at 8, 10/17 at 2 and 8, and 10/18 at 2 and 7:30. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $35.*

Madrid's Ballet Ullate—Performs Victor Ullate's new production of *Don Quixote,* and a mixed repertory program of dances by Ullate and others, 10/13 at 7:30, 10/14–10/17 at 2 and 8, and 10/18 at 2 and 7. *City Center, 131 W. 55th St. (581-1212); $25–$45.*

Price Performing Arts Company—Performs dance-theater interpretations of Sean O'Casey's *Bed Time Story* and Dorothy Parker's *Here We Are,* with choreography by Mary Ford and featuring members of the Limón Dance Company, 10/13–10/18 at 8. *Clark Studio Theater, Lincoln Center (978-9180); $20–$25.*

Marvin Webb—Performs *Questions & Answers: One Stereo Voice,* a one-man multimedia performance piece, 10/16–10/18 at 8. *Joyce Soho, 155 Mercer St. (334-7479); $15.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Photograph courtesy ICM.

nightlife

Bobby Short...Kahimi Karie...Rollins

Concerts

Aerosmith—With Fuel. 10/13 and 10/15 and 10/17 at 8 P.M. *Jones Beach Amphitheatre, Wantagh, Long Island (212-307-7171). $15–$42. Sold out.*

Susan Allen; Mary Rowell—10/15 at 8 P.M. *Merkin Concert Hall at Abraham Goodman House, 129 W. 67th St. (501-3330). $10.*

Autechre; Jim O'Rourke—When the East Village's best and most eclectic record store throws a party (in this case to launch its Website), you'd expect nothing less than an ultra-swanky, and ultra-eclectic, shindig. Other Music's seven-hour rock-athon shouldn't disappoint, as European electro-minimalists Autechre, Chicago brainiac Jim O'Rourke, local sound-bomb thrower Arto Lindsay, and others get into the act. With Plaid, Stock Hausen & Walkman, DJ Singe. 10/17 at 9 P.M. *Chelsea Arts Building, 508 W. 26th St. (477-8150). $20.*

Andrew Bocelli—Italy's biggest heart-throb gets poperatic on Long Island ears. With the Royal Philharmonic Orchestra; Marcello Rota; Paolo Sanguinetti. 10/16 at 8 P.M. *Nassau Coliseum, Marshall Field Complex, Uniondale, Long Island (212-307-7171). $45–$125.*

Barry Harris Group—10/16 at 8 & 10 P.M. *Flushing Town Hall, 137-35 Northern Blvd., Flushing (718-463-7700). $15–$20.*

Insane Clown Posse—With Phunk Junkeez; Kottonmouth Kings. 10/15 at 8 P.M. *Roseland, 239 W. 52nd St. (777.1224). $17.50–$20*

Keith Jarrett—With Gary Peacock; Jack de Johnette. 10/14 at 8 P.M. *New Jersey Performing Arts Center, 1 Center St., Newark (888-GO-NJPAC). $10–$44.*

"Jazz Insights—The Legacy of Charlie Parker"—With Betty Harris. 10/13 at 7:45 P.M. *The New School, 66 W. 12th St. (229-5488). $20.*

Charles McPherson & Wallace Rooney—10/15 and 10/17 at 8 P.M. *Alice Tully Hall, Lincoln Center (721-6500). $37.50.*

Elton John—You've got to be proud of Elton: On the new Tammy Wynette posthumous-tribute album, the pianist delivers a rendition of "Stand By Your Man" and plays it, erm, straight. In a manner of speaking. Maybe he'll treat us to the tune at this big show. 10/13–10/14, 10/17–10/18 at 8 P.M. *Madison Square Garden, Seventh Ave. at 32nd St. (307-7171). $29.50–$65.50.*

Raj Kapoor Ensemble—10/17 at 8 P.M. *Symphony Space, 2537 Broadway, at 95th St. (864-5400). $21.*

"Mabel Mercer Cabaret Convention"—10/12–10/17 at 6 P.M., 10/18 at 3 P.M. *Town Hall, 123 W. 43rd St. (840-2824). $15.*

Chuck Mangione—With Dianne Reeves. 10/19 at 8 P.M. *New Jersey Performing Arts Center, 1 Center St., Newark (888-GO-NJPAC). $25–$45.*

Nana Mouskouri—The glasses, the polylingual gymnastics, the faintly raspy voice. All could mean only one thing: the return of Greece's biggest star, in town to promote her new collection of "spirituals." 10/13 at 8 P.M. *Avery Fisher Hall, Lincoln Center. (875-7000). $27.50–$50.*

Performance Tale Spin

On his new 'Timeless Tales (for Changing Times),' Joshua Redman gives the hard-bop treatment to such well known jazz composers as Joni Mitchell, Bob Dylan, and Lennon and McCartney. The saxman brings the whole eclectic shebang to Florence Gould Hall on October 15 (see "Concerts").

Willie Nelson—The redheaded stranger's remarkable new album, *Teatro,* features the usual suspects (Emmylou Harris, Bobby Nelson) doing some unusual work: Under the guidance of producer Daniel Lanois, and with the assistance of several Cuban guest-musicians, Nelson & Co. update some old favorites (and offer a few new soon-to-be-classics) in an understatedly Latin vein. The album is a subtle and powerful as *Time Out of Mind,* the death-obsessed Dylan album Lanois produced last year. This show promises to be equally amazing. 10/15 at 7:30 P.M. *NJ Performing Arts Center. Newark (888-GO-NJPAC). $25–$45.*

Lionel Richie—Hello? Is it me you're looking for? 10/15 at 8 P.M. *Avery Fisher Hall, Lincoln Center. (875-7000). $25–$65.*

Steve Reich Ensemble & Beryl Korot—The minimalist master unveils *Hindenburg* and revisits his classic *Music for 18 Musicians*—recently reissued in its serialist glory on CD. 10/15–10/17 at 7:30 P.M. *BAM Opera House, 30 Lafayette Ave., Brooklyn (212-307-4100). $15–$40.*

Ustad Imrat Khan, Nishit Khan & Zakir Hussain—10/16 at 8 P.M. *Alice Tully Hall, Lincoln Center (721-6500). $30–$60.*

Clubland

Acme Underground—Once a skanky afterthought beneath a Cajun eatery, this intimate club has been overhauled and cleaned up, and has become the unlikely venue of choice for big-name rockers and legitimate up-and-comers alike. 10/17: "Fragglerock." 10/20: The Ladybug Transistor. *9 Great Jones St., downstairs (420-1934). $.*

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 10/16: "The Beat Goes On: The British Invasion Revisited," with Richard Barone, Pete Belasco, Marshall Crenshaw, Jenifer Jackson, Richard Lloyd, Willie Nile, and others. 10/17: Toshi Reagon with Big Lovely. 10/18: Peter Himmelman. 10/19: Greg Trooper & the Popular Demons. 10/20: Kelly Willis; Richard Buckner; Bruce Robison. 10/21: Jimmie Dale Gilmore; Dale Watson. *15 W. 4th St. (228-7880).*

Bowery Ballroom—10/13: Sacramento surrealists Cake may never again attain the level of success (or irritation) they did with 1996's matte-finish cover of "I Will Survive." But by forgoing disco novelties on the band's new *Prolonging the Magic,* singer-guitarist John McCrea gets to show off his real strengths: cut-and-paste wackiness, off-kilter smarts, and a taste for sweet pop hooks. 10/14: String Cheese Incident. 10/16–10/17: They Might Be Giants. 10/18: Fuel; Solution AD. 10/19: British flavor of the minute Embrace blend big, mid-tempo sonics, vapid lyrics, and over-the-top bombast. Sound like anybody you know? (Their initials are Oasis.) *6 Delancey St. (533-2111).*

Brownies—A fresh coat of paint doesn't do much to hide the appealingly divey soul of this post-college rock spot—though the new wall sconces do add an undeniable touch of class. The tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile are all intact, happily. 10/16: North Dakota's Caustic Resin are nearly as deft popsmiths as their sometime collaborator Doug "Built to Spill" Martsch. Sadly, though, the Resin rockers don't quite have Martsch's knack for over-the-top imagery and brutally honest emotion. Hey, nobody's perfect. With A Minor Forest and Windy & Carl. 10/17: P. W. Long's Reelfoot. 10/18: Dem Brooklyn Bums. 10/19: Guv'ner; Lilys. *161 Avenue A, at 11th St. (420-8392). $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfort-

Photograph by Robert Ascroft.

ably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 10/13: Scotty Mac & the Rockin' Bonnevilles. 10/14: Joe Taino. 10/15: Al Copley. 10/16–10/17: Johnnie Johnson. 10/19: King Dice. 10/20: Shari Pine. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Coney Island High—Originally a glam-trash revival hall, this two-level East Village funhouse now reflects the neighborhood's cultural diversity, with indie-rock and punk bands sharing the venue with some of the city's wackiest parties. 10/16: Famous Monsters. 10/18: 25 ta Life. *15 St. Marks Pl. (674-7959).*

The Cooler—The meatpacking district's subterranean, steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. A sleekly refurbished meat locker with black light, moody atmosphere, and a Patti Smith photo. 10/16: Groove Collective. 10/17: Roy Ayers Ubiquity. 10/19: Wrong; Super; Fly Bussen; DJ Time Blind; William Hooker. 10/20: R. L. Burnside; Robert Cage; Bob Log III. *416 W. 14th St. (229-0785). $*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling bassist with a freshness and authority rarely seen in jazz today. 10/13–10/14, 10/16–10/17: Kahimi Karie; Momus; Gilles Weinzaepflen. 10/19: Lina Koutrakos. 10/20: Richard Shindell. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—10/13–10/14: Circa 1989, former Black Flag frontman Henry Rollins's blistering bluster was something of a breath of fresh air in the overthought indie-rock scene. Prose-poems extolling the manly virtues of Black Sabbath or encouraging women to castrate their boyfriends mid-blow-job had the same kind of misanthropic shock-appeal of Baudelaire's *Paris Spleen.* Now that Rollins takes his spoken-word schtick seriously, though (see his recent, two-CD *Think Tank*) and has become the voice of GMC trucks (see the ads during any sporting event), his work sounds more like a stale wind. 10/16: Galactic. 10/17: Semisonic; You Am I. *17 Irving Pl. (777-6800).*

Knitting Factory—The ever-expanding Disneyland of downtown music, with three floors, four stages, four microbrew-bearing bars, and some of the biggest names in now music. Chill out in the sub-basement Old Office lounge. 10/13–10/15: Martin Sexton. 10/16: Mike Watt; Scrawl. 10/17: Glenn Branca—Acoustic Phenomena. 10/18: Caroliner Rainbow. 10/19: Marty Erlich & Myra Melford. 10/20: The Frigg, with Elliott Sharpe, Phil Minton, Zeena Parkins, DJ Olive, and Lynn Culbertson. *74 Leonard St., bet. Broadway and Church St. (219-3055). $*

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for ladies' night. Every Sunday, it's Manny's World Famous Blues. 10/13: Dana Fuchs. 10/14: The Dave Keyes Band, with David Johansen. 10/15: The Apt. Project, with Jimmy Herring and Neal Fountain. 10/16: Allmans tribute band the Other Brothers. 10/17: The Christine Santelli Blues Band. 10/20: Seth Feinberg. *1558 Third Ave., bet. 87th and 88th Sts. (369-BLUES).*

Maxwell's—After a couple years' dormancy, New Jersey's (and perhaps the tri-state area's) finest rock club is back with a vengeance. 10/15: Mike Peters. 10/16: Tom Verlaine & Jimmy Ripp; Quintron & Miss Pussycat. 10/17: Mike Watt; Firewater; Fuck. *1039 Washington St., Hoboken, N.J. (201-798-4064).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more au courant time slots of MTV. 10/13: Mike Peters. 10/15: Fuck; Two Dollar Guitar; Douce Gimlet. 10/16: Paul Rudderman. 10/17: Lazyboy. 10/19: Rasputina. *217 E. Houston St. (260-4700).*

S.O.B.'s—The city's premier world-music, reggae, and soul-jazz venue, presenting acts that could fill stadia back home and local talent that might one day do the same here. Most nights, sets at 10 and midnight. Through 10/9: New York's First Annual Cuban Music Festival. 10/14–10/15: Gil Scott-Heron; Original Amnesia Express; Brian Jackson. 10/16: Kim Waters; Eric Vegal. 10/17: Sambo Nova. 10/18: Andy Nerell. 10/19: El Medico De La Salsa. 10/20: Culture. *204 Varick St. (243-4940).*

Shine—Open since December, Shine's still attracting crowds, and the usual celebrity suspects, like John-John, Wesley Snipes, megacool old-timers like Jimmy Plant and Robert Page, and Leo, Leo, Leo! 10/15: Sister Soleil. *285 West Broadway, at Canal St. (941-0900).*

Tonic—Sunday night is rock night at the Lower East Side's spare jazzerie-cum-hairdresser's. 10/18: Power-pop prodigies Fountains of Wayne channel Cheap Trick most convincingly. *107 Norfolk St. (358-7503). $.*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by arriving early. 10/14: Less Than Jake; All; Snuff; Discount. 10/17: Parliament-Funkadelic. 10/20: Cradle of Filth. *51 W. 21st St. (727-7788).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. Monday is the long-running drum-and-bass extravaganza "Konkrete Jungle." 10/14: The Soul Providers; Lee Fields; Neal Sugarman Three. 10/15: Emmet Swimming. 10/16–10/17: KVHW (Steve Kimock, Bobby Vega, Ray White, Alan Hertz). 10/18: KG; Supernatural & Craig G.; Sunz Of Man. 10/20: The phrase *Phish tribute band* might seem oxymoronic. But don't tell the Dude of Life that. *161 Hudson St. (966-5244) $.*

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Sunday night, Chico O'Farrill's smoking Afro-Cuban Jazz Orchestra. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. 10/13: Frank Foster Big Band. 10/14–10/17: Jim Hall Quartet. 10/20: Bobby Watson's Tailor-Made Big Band. Sets at 9 and 11 P.M. $10–$30 cover; $10 minimum. *315 W. 44th St. (581-3080).*

Blue Note—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30 P.M. 10/13–10/17: Max Roach & the So What Brass 5. *131 W. 3rd St. (475-8592).*

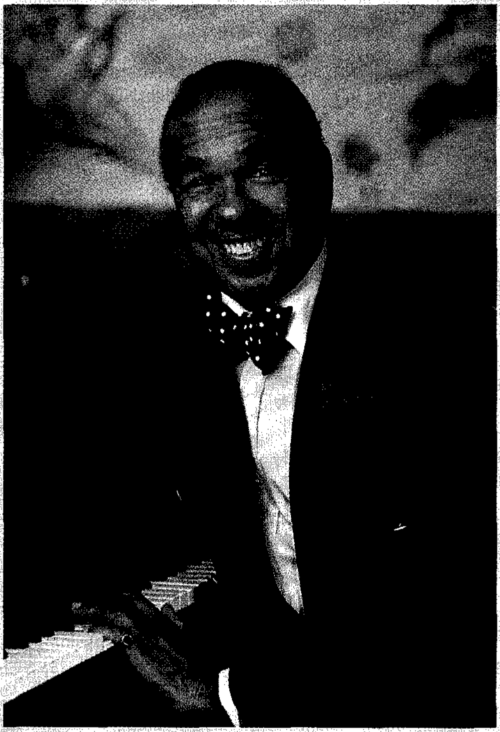
Citron 47—Sets start at 9:30 P.M. Mondays: Chuck

Talent

High Standards

In jazz, there is no standard version of a standard. Sometimes you may want your Porter bebopped (cf. Bird fast-forwarding "What Is This Thing Called Love?") or your Gershwin avant-garded (think Ornette inverting "Embraceable You"). But then there are those moments when you want your bards of Tin Pan Alley sung full-throated, as if summoned straight from the composers' staves. It is in these moments that New Yorkers make their ritual pilgrimages to the Cafe Carlyle every fall. They go not just for the champagne-pearls-and-tux routine but for the elegant catharsis that Bobby Short performs best. If the cabaret is a dimly lit confessional booth—in which its best performers establish simultaneous intimacy and decorum—Bobby Short is its high priest.

At 74, Short is, deep down, still the vaudeville performer he was at 12, when he toured with the likes of Cab Calloway and Louis Armstrong, whose showmanship left a lasting impression on young Bobby. "I came along when performance meant performance," he recalls in a lilting tone that makes you feel as if you're in the middle of a Cole Porter tune. "You faced the audience, you gave them something to look at while performing." And he also is attentive to the lyrics they're hearing. "I think that Porter was a great grammarian, as was Ira Gershwin. To sing his songs without doing justice to the lyrics is like committing a crime. In 'Summertime,' I've heard people sing the word 'Mammy' as 'Yo Mama,' 'Mommy,' or even 'Mummy.' You know, Gershwin's Bess did not go to Chapin!" In addition to hearing Gershwin mangled by his lessers, Short says that he has endured it all, from inattentive audiences to bad pianos. Still, he insists it's nice work, and he can get it. "All this goes back to my vaudeville days, when enthusiasm was very important. My enthusiasm has carried me through many a storm." Short begins a six-week run at the Cafe Carlyle October 13 (see "Cabaret").



DAVID YAFFE

Photograph by Catanzaro & Mahdessian.

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Wilson's Jazz Quartet. Tuesdays: Cafe. Sundays: Jon Sholle Wednesdays and Fridays: The Stingers. Thursdays: Eric. *401 W. 47th St. (397-4747). $10 minimum.*

Iridium—In the cozy basement across from Lincoln center, you'll find some of the finest chow in jazzland, plus formidable jazz comers and the occasional legend. Thoughtful table-placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. 10/13–10/18: "Young Lions Octet," featuring Nicholas Payton, Mark Whitfield, Donald Harrison, Javon Jackson, Delfayo Marsalis, Kalil Bell, Sergio Salvatore, and George Farmer. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Jazz at Noon—East midtown's long-running, Friday-afternoon jam session—where Dizzy Gillespie, Clark Terry, and Elvin Jones have all been visiting scholars—returns for its thirty-fourth season, with the usual high-caliber house band and rotating cast of businessmen-cum-musicians. 10/16: Guitarist Bucky Pizzarelli. Noon–2:30 P.M. $5 cover. *San Martin Restaurant, 143 E. 49th St. (832-0888).*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. The crowds are still thin on weeknights, which is a good thing for audiences: You can't keep a scene like this secret for long. Mon., Tues., and Fri. at 5:30 and Sat. at 7 P.M., Irish guitarist David O'Rourke swings in the upstairs 27 Standard bar. 10/13–10/18: The Ted Rosenthal Trio. Sets Sun., Tues.–Thurs. at 8 P.M. and 10 P.M., Fri. and Sat. at 8 P.M., 10:30 P.M., and midnight; $10–$15 cover on weekdays, $15–$20 cover on Fri. and Sat. $10 minimum all nights. *116 E. 27th St. (576-2232).*

Showman's Café—Reopened right on 125th Street (though not, unfortunately, in its original location adjacent to the Apollo), the legendary jazz watering hole offers slow-cooked soul-jazz and funkified hard bop every night. No cover; two-drink minimum. *375 E. 125th St. (864-8941). $.*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10 P.M. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11 P.M., with extra sets Fri. and Sat. at 12:30 A.M. 10/13–10/18: Mark Turner Quartet. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, this alcohol-free sub-Delancey hole-in-the-wall's got its sights set on the Knitting Factory crowd. (It also goes Barmacy and Beauty Bar one better, integrating an actual, working hair salon into its operation.) 10/14: Dave Tronzo. 10/15: Eugene Chadbourne & Tony Trischka. 10/16: Josh Roseman. 10/17: Peter Apfelbaum Ensemble. *107 Norfolk St. (358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 10/13–10/18: Lewis Nash Septet. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Zinno—Recently renovated, this pretty Italian restaurant has moved its stage into the large dining room—affording good sight lines from most of the tables (though largely obscuring the view from the bar), and shifting the place's feel from restaurant-with-jazz to jazz-club-with-dining. 10/14–10/17: Kenny Kirkland Trio. *126 W. 13th St. (924-5182).*

Comedy

Carolines Comedy Club—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. "Mondays, "New Talent Night," hosted by Eddie Brill. 10/14: Phat Comedy Night with Ed Lover and Maija. 10/15–10/19: Mario Cantone. *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$18.50, two-drink minimum.*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11 P.M.; Sat. at 8:30 P.M., 10:15 P.M., and 12 A.M.; and Sun–Thurs. at 9 P.M. Through 10/18: Mitch Fatel; Kevin Brennan; Dave Attell; Macio; Jim Norton. *117 MacDougal St. (254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15 P.M.; Sat. at 8 P.M., 10:30 P.M., and 12:30 A.M.; Sun.–Thurs., continuous from 8:45 P.M. Cover is $15 Fri. and Sat.; $12.50 on weeknights; no minimum. Through 10/18: Quentin Heggs; Jerry Diner; John Rizzo. 10/19–10/25: Gregory Carey; Justin McKinney; Joe Mulligan. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Flea Theatre—10/16: Premium Bob, a comic duo who, with charming hyperbole, have designated themselves "America's most celebrated and acclaimed theatrical duo." Sets at 10 P.M. *41 White St. (226-0051). $12.*

Gotham—An elegant, trendy, and palatial comedy spot in the Flatiron district. Sun.–Thurs. at 8:30 P.M.; Fri. at 9 and 11 P.M. and Sat. at 8:30 and 10:30 P.M. Cover is $12 Fri. and Sat., $8 on weeknights. Two-drink minimum. 10/16–10/17: Paul Mercurio; Marc Maron; Jim Mendrinos. *4 W. 22nd St. (367-9000).*

Luna Lounge—At Monday night's "Eating It," veterans of *The State* and *Saturday Night Live* turn up regularly, as does Janeane Garofalo. Expect lots of personal monologues, of a post–Spalding Gray variety, plus the odd freak in dime-store costumes and glitter-encrusted wings performing numbers from the *Krofft Superstars* show. Some of it is successful, some is not, but none of it is Jay Leno warmed over. $5 cover. *171 Ludlow St. (260-2323).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Cover is $7–$12. Shows: Sun.–Thurs. at 7 and 9; Fri.–Sat. at 7, 9, and 11:30 P.M. 10/16–10/17: Greg Carey; Gregg Rogell; Keith Robinson; Modi Rosenfield; Jim Gaffigan. *236 W. 78th St. (595-0850).*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, the Oak Room hosts some formidable names in its cozy environs. Starting 10/13: the rotating "Cavalcade of Cabaret" (call for details). *59 W. 44th St. (840-6800).*

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. Late dining. *13 E. 12th St. (741-9105).*

Cafe Carlyle—Starting 10/13, Bobby Short begins his annual six-week run (see page 105). Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band. Sets at 8:45 and 10:45 P.M. $50 ($25 for Davis's late, Woody-free set); no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Eighty-Eight's—A West Village venue whose unassuming façade conceals a top-notch little theater within. $15, with a two-drink minimum. 10/17: Harvey Fierstein. Every Thursday and Friday in October, Australia's Combo Fiasco. Show starts at 8 P.M. *228 W. 10th St. (924-0088).*

Michael's Pub—Julie Wilson's standing-room-only show at the recently relocated boîte has been extended into an open-ended run. Sets at 9 and 11 P.M. $20 cover, Tues.–Thurs.; $25 cover Fri.–Sat. $15 minimum. *Bill's Gay '90s, 57 E. 54th St. (758-2272).*

Rainbow and Stars—Romance, prewar charm, and wood paneling, hundreds of feet above midtown. 10/13–10/31: Aussie sensation David Campbell. Tues.–Thurs. at 8:30; Fri.–Sat. at 8:30 and 11 P.M.; seating for dinner is at 6:30 P.M. $40 cover. *30 Rockefeller Plaza, 65th floor (632-5000).*

Wesla Whitfield—in "Life Upon the Wicked Stage." 10/13–11/1. Tues.–Fri. at 8 P.M.; Sat at 3 P.M. and 8 P.M.; Sun. at 3 P.M. and 7 P.M. *Kaufman Theater, 534 W. 42nd St. (239-6200). $35.*

Talent

Riddle of the Drinks

What do you call a loungey chanteuse who combines Cardigan Nina Persson's breathy sexiness with a funkily catholic range of taste, collaborates with fellow Eastern idol Cornelius, and sings in English and French? During her four-night stand at Fez (October 13 and 14, 16, and 17), Japan's singular Kahimi Karie demonstrates that the answer is unquestionably "pop star."

Photograph by Tajimax.

the mix

Vintage Fashion...Dining Out with GMHC

Radio Highlights

Casper Citron—Saturdays at 10 P.M. 10/17: Andrew Heiskell, editorial director of *Time* and author of *Outsider-Insider;* David McCallum, star of *Communicating Doors.* WOR, 710 AM.

The Lewis Burke Frumkes Show—Sundays at 8 P.M. 10/18: Poets Karl Kirchwey and Bill Wadsworth, talk about the state of their art. WPAT, 930 AM.

The Written Word

***The New York Review of Books:* A 35th Anniversary Reading**—10/19 at 8 P.M.: Joan Didion, Susan Sontag, Jason Epstein, James Fenton, Alma Guillermoprieto, Elizabeth Hardwick, Darryl Pinckney, and Jonathan Miller reading from their articles. 92nd St. Y, 1395 Lexington Ave. (996-1100); $12.

Robert Stone, Susan Minot, and Jonathan Ames—10/16 at 7 P.M.: Reading from *Damascus Gate, Evening,* and *The Extra Man,* respectively. Drawing Center, 35 Wooster St. (219-2166); $5.

Katherine Arnoldi—10/12 at 7:30 P.M.: Reading from *The Amazing "True" Story of a Teenage Single Mom.* Barnes & Noble, 4 Astor Place (420-1322); free.

Lee Stringer—10/15 at 12 P.M.: Reading from *Grand Central Winter.* Urban Center Books, 457 Madison Ave. (935-3595); $5-$7.

Mary-Ann Tirone Smith—10/13 at 7 P.M.: Reading from *An American Killing.* Barnes & Noble, 1972 Broadway at 66th St. (595-6859); free.

Jay McInerney—10/15 at 7 P.M.: Reading from *Model Behavior.* NYU's Book Center, One Washington Mews (998-8816); $5.

Elizabeth Zimmer and Lily Burana—10/15 at 7:30 P.M.: Reading from recent work. KGB, 85 E. 4th St. (292-0900); free.

Dale Peck, Jim Lewis, Robin Troy, and Ellen Miller—10/19 at 6:30 P.M.: Reading from recent work. Astor Lounge, 316 Bowery (253-8644); free.

Alice Quinn reading Emily Dickinson—10/18 at 2 P.M.: *The New Yorker's* poetry editor reads from the poet's works about nature, plants, and creatures while you sip free cider. Wave Hill, 675 W. 252 St., Bronx (718) 549-3200; free with admission; $2–$4.

Charles Bernstein and Carole Maso—10/19 at 7:30 P.M.: Reading from recent poetry. KGB, 85 E. 4th St. (505-3360); free.

Alfren Corn– 10/15 at 8 P.M.: Reading from selected poems, including work from his seventh book, *Present.* Pen & Brush, 16 E. 10th St. (475-2669); free.

Philip Fried, Elisabeth Frost, and Rachel Wetzsteon—10/15 at 7:30 P.M.: Reading from recent work. Greenwich House Music School, 46 Barrow St. (777-7343); $5–$7.

Luigi Fontanella—10/15 at 7:30: Reading from his new book, *Hot Dog.* Barnes & Noble, 4 Astor Place (420-1322); free.

Lectures and Panels

"Visualizing History with Simon Schama"—10/14 at 6 P.M.: The New York Council for the Humanities Scholar of the Year will lecture on how the past resonates in the present and how history is taught in our schools. The Bankers Trust Company Auditorium, Donnell Library Center, 20 W. 53rd St. (233-1131); free.

"Poems for the Millennium: The Modern Experiment as a Global Poetics"—10/13 at 6:30 P.M.: The first in a series of "Erich Maria Remarque Centennial Lectures," in conjunction with the exhibition "A Time to Live: The Life and Writings of Erich Maria Remarque" also on view at NYU's Bobst Library, 70 Washington Sq. South. (998-2596); free.

"Whose Life Is It, Anyway"—10/19 at 6:30 P.M.: Panelists Judy Collins, David Leavitt, Cynthia Ozick, and Janna Malamud Smith discuss life-story rights, privacy, freedom, and expression. First Amendment expert Leon Friedman moderates. New York Society for Ethical Culture, 2 W. 64th St. (563-5904); $10 suggested donation.

The African-American Male Empowerment Summit—10/16 at 8 A.M.: In celebration of the third anniversary of the Million Man March, with keynote address by scholar Cornel West, a panel discussion with Dr. Calvin Butts, George Fraser, and PeeWee Kirkland, and eight workshops. Citicorp Center, 153 E. 53rd St. (736-0404); $125.

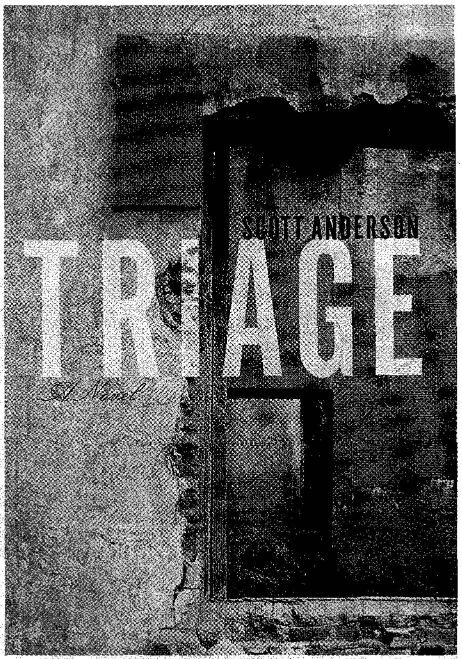
"The View From Queens"—10/16 at 8:15 A.M.: Queens borough president Claire Shulman lectures over breakfast. New York Law School, 47 Worth St. (431-2115); free, reservations appreciated.

"Remarque's *Spark of Life:* Writing the Concentration Camp"—10/17 at 4 P.M.: Explore the range of innovations and discoveries that have transformed the formal, experimental, performative, and social basis of poetry over the past century with Jerome Rothenberg. Poets House, 72 Spring St., second floor (431-7920); free.

"Chekhov's Theater"—10/15 at 6:15 P.M.: A lecture on the artistic evolution and creative style of the playwright. The Pierpont Morgan Library, 29 E. 36th St. (685-0008); $10–$20 for two lectures.

Dance in France—10/16 at 6 P.M.: Dance historian Anne Suquet and Patrick Bensard, director of Cinématheque de la Danse will discuss dance in France today, and present experimental dance films and videos. French Institute Alliance Française, 22 E. 60th St. (355-6160); $5.

"Design at the Millennium: New York City and Beyond"—10/13 at 6 P.M.: John Belle, architect and former president of the New York Landmarks Conservancy, architect Alexandra Cooper, journalist



In Print

The War at Home

In 1983, bored by books and having decided college was not his speed, Scott Anderson, then 23 years old, went to Beirut to hang out, watch the war, and maybe try his hand at journalism. One day, he stood by as young Lebanese boys who had been rounded up on the streets by soldiers were unloaded from jeeps for interrogation. "All of the others were huddled together in the back of the truck, but one was kind of standing apart, staring at me," he recalls. "When it was his turn to step down, he ran towards me. I panicked." Anderson has seldom talked about this experience since. "The incident has always tormented me a little bit—if I had reached out to the boy, they wouldn't have shot him." Mark, the photojournalist protagonist of *Triage,* Anderson's first novel, has returned from Kurdistan—sort of. He is unable to feel at home; he has left his colleague and best friend behind, and can't tell anyone what happened to him. It took Anderson eight years to finish the book because, he says, it addresses personal issues that still remain unresolved. "A home," he says, "is something I long for but don't know how to do." Although he has lived in his Cobble Hill apartment for five years, he has yet to really move in. "The idea of actually setting up house is very weird to me—I need to feel I could be out the door in three minutes," Anderson says. "I always know where my passport is." Can he imagine renouncing what he calls "the addiction of war" and settling in? "No," says Anderson. "That's why my book is fiction. In a novel, you can have a happy ending and imagine things for yourself that will never happen." He will be reading at Rizzoli (454 West Broadway; 674-1616) on October 20 at 6:30 P.M.

MELANIE THERNSTROM

Roberta Brandes Gratz, and Ellen McCollough Lovell, the director of the White House Millennium Council, are among the panelists who will discuss the state of architectural design at the turn of the century. New-York Historical Society, 2 W. 77th St. at Central Park West, (873-3400); free, reservations required.

"Women Confront Cancer"—10/20 at 6 P.M.: A discussion of the new book with authors Margaret J. Wooddell and David J. Hess, and three of the women they interviewed. NYU's Bobst Library, 70 Washington Sq. So. (226-6563); free.

BCRF's 3rd Annual Luncheon and Symposium—10/20 at 9:30 A.M.: A discussion on hormones and breast cancer followed by a luncheon and awards ceremony, honoring Dr. Benita Katzenellenbogen and Ralph Lauren. Waldorf-Astoria, 301 Park Ave., at 50th St. (572-5741); $350–$1,000.

Tours

"What's New at Grand Central"—10/13 at 6:30 P.M. Examine the newly renovated station with historian Justin Ferate of the Grand Central Partnership. Call 353-4195 for reservations and meeting place. $15.

"Macabre Murders and Mysteries"—10/17 at noon. Tour scenes of the demises of midtown's most unfortunate celebrities, including Nelson Rockefeller and famed gambler Arthur Rothstein. Call 465-3331 for reservations and meeting place. $10.

"Harlem's Black Radicals"—10/17 at 1 P.M. Explore the neighborhood that has nurtured radicals like Marcus Garvey, Langston Hughes, and union-leader A. Phillip Randolph. Meet in front of 306 Malcolm X Blvd., at 125th St. (718-492-0069); $10.

"Destination: Mott Haven, Repository of the Old Bronx"—10/18 at 1:30 P.M. Bronx borough historian Lloyd Ultan guides a walking tour, highlighting Ben Shahn's Bronx Central Post Office murals and the area's Civil War–era homes. Call 996-1100 for reservations and meeting place. $18.

"Ghosts on Broadway"—10/17 at 2 P.M. Visit the old haunts of actors and actresses. Meet in front of the Belasco Theater, W. 44th St. at Sixth Ave. (969-8262); $10.

Penn Station Walking Tour and "Archaeological Dig"—10/17 at 1 P.M. Rediscover the original, massive McKim, Mead & White building, 35 years after its demolition. Call 334-4195 for reservations and meeting place. $15.

"The World of Hasidim"—Sundays at 9:30 A.M.: A round-trip bus and walking trip through Crown Heights. Witness the writing of an actual Torah scroll and visit a Hasidic synagogue, a library, and a kosher deli. Meet at the New York Public Library at 42nd St. and Fifth Ave. For further information, call 800-838-TOUR; $36 includes lunch.

Happening Bookstock

The 92nd Street Y celebrates the thirty-fifth anniversary of 'The New York Review of Books' in style, with readings by the big shots who have contributed articles over the years and made it what it is. See "The Written Word" for details.

Events

Vintage Fashion Show—10/16–10/18: Hundreds of vintage and designer items, including zoot suits, flapper dresses, lingerie, Pucci pants, and clothes from Dior, Laurent, Cassini, and others. The Metropolitan Pavilion, 110 W. 19th St. (463-0200, ext. 236); $15 for the Fri. preview, $5 on Sat. and Sun.

A Day of Art and Literature at the Eldridge Street Synagogue—10/18 at 12 P.M.: A panel discussion on *The Oxford Book of Jewish Stories* and an exhibition of Francine Perlman's site-specific work *Sukkah*. 12 Eldridge St. (978-8800); $4–$6.

New York Arts of Pacific Asia Show—10/17–10/19: The oldest and largest of New York's Asian art shows, with sculpture, bronze, ceramics, ivory, jade, jewelry, lacquers, enamels, furniture, textiles, photographs from Laos, India, Korea, Tibet, Thailand, and Vietnam. There will also be lectures on the influence of Japanese art on Art Nouveau, and ancient Chinese ceramics. 26th St. Armory at Lexington Ave. (683-2434); $12.

New York City Historic Image Fair—10/18 at 10 A.M.: Daguerreotypes, ambrotypes, gravures, stereo views, photo albums, platinums, glass negatives, Viewmasters, and other assorted photographica. Holiday Inn, 440 W. 57th St. (973-472-5460); $6.

Benefits

National Abortion and Reproduction Rights Action League Annual Benefit Breakfast—10/20 at 8 A.M.: A discussion of NARAL's domestic agenda to promote reproductive health. The Pierre Hotel, Fifth Ave. and 61st St. (245-6570); $300–$25,000.

Victorian Faerie Gala at the Frick—10/13 at 9 P.M.: Costumes encouraged but not required at this gala, for which the mansion will be transformed with whimsical decor and theatrical lighting. 1 E. 70th St. (288-0700); $150–$350.

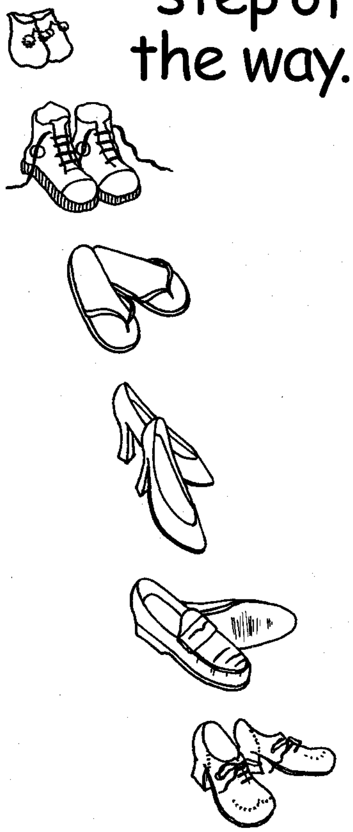
Bedford Stuyvesant Restoration Foundation Fall Gala—10/13 at 6:30 P.M.: A black-tie gala with cocktails, dinner, and dancing to benefit the nation's first community-development corporation. The New York Hilton, 1335 Sixth Ave., at 53rd St. (245-6570); $500–$25,000.

North Star Fund 20th Anniversary Festival—10/17 at 10 A.M.: Workshops, performances, music, readings, and film and video screenings to benefit communities organizing in New York City. Martin Luther King Jr. High School, 122 Amsterdam Ave., at 66th St. (620-9110); $5–$10.

"An Extraordinary Dining Experience"—10/18 at 5 P.M.: Cocktails, champagne, and hors d'oeuvres in the garden, and a five-course dinner prepared by Douglas Rodriguez of Patria, Teresa Barrenechea of Marichu, and Michael Ginor of Hudson Valley Foie Gras, to benefit GMHC's Meals Program, which serves more than 60,000 hot meals every year to men, women, and children with HIV and AIDS. The James Beard House, 167 W. 12th St. (367-1533); $350–$500.

Chamber Music Society of *Lincoln Center Thirtieth* Anniversary Gala—10/14 at 8 P.M.: Dawn Upshaw sings, Andre Watts hosts at this performance to benefit Lincoln Center. Alice Tully Hall, 1941 Broadway, at 65th St. (875-5788); $50.

Our free Catalog helps you every step of the way.



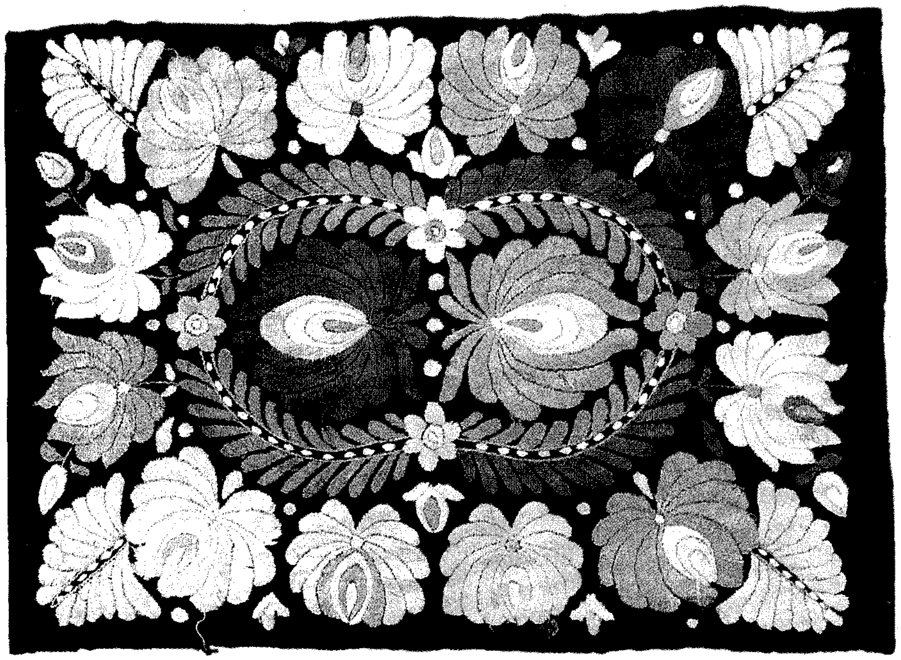
The Consumer Information Catalog from Pueblo, Colorado lists more than 200 free and low-cost, helpful, federal publications. So it's a shoe-in that you'll get the latest info on topics like investing your money, buying a car, parenting, even getting federal benefits.

But don't drag your feet, because you'll get a kick out of our Catalog.

For the latest free Catalog, call toll-free 1 (888) 8-PUEBLO. That's 1 (888) 878-3256.

Or go to www.pueblo.gsa.gov.

U.S. General Services Administration.



Happening **The Vintage Fashion and Antique Textile Show at Metropolitan Pavilion is the perfect place to score a period Halloween costume, or just a fabulous outfit from the past two centuries of international fashion. With everything from velvet Superfly suits to Victorian nautical wear on display, it's no wonder Donna never misses the event. October 16–18. See "Events" for more info.**

Sports

Memory Walk—10/18 at 9 A.M.: The Alzheimer's Association holds its annual two-mile walk in Battery Park. A picnic with music and other memorable festivities will be held at Ellis Island following the walk. All funds raised will go to Alzheimer's-disease research and local services. Call 983-0700 for more information.

Kurt Steiner Cross Country 5K—10/18 at 11:30 P.M.: Do a little off-roading *sans* the M-Class Benz when you join the New York Road Runners Club and tackle Van Cortlandt Park. Race-day registration is $3.00. A 1.5-mile youth run (14 and under) will be held at 12:30 at the same location (252nd Street and Broadway by the park), fee is $2.00. Call 860-4455 for more information.

Exhibitions

"Street Trees: The Hunts Point Sculpture Garden"—Through 4/3/99: The first of a semi-annual collaboration between artists and community residents: sculptural interpretations of a city-street tree at two sites. Cramés/Monsignor Raul del Valle Square, 163rd St. and Hunts Point Ave., and the courtyard of the Pio Mendez Houses on the corner of Hunts Point and Lafayette Aves. (831-2189); free.

"Portraits of Hope"—Through 10/26: Photographs of famous survivors of breast cancer. SABA Gallery, 116 E. 16th St. (477-7722); free.

"Bob Dylan's *Eat the Document*"—Through 11/20: The first screening in more than twenty years of a documentary that captures the madness that ensued during Dylan and the Hawks' 1966 tour of Europe, in which Dylan transformed himself from an acoustic folk singer to a plugged-in rock man. Museum of Television and Radio, 25 W. 52nd St. (621-6600); $10.

"The Triumph of Grand Central"—Through 11/11: Still photography by James Rudnick and text documenting the station's renovation, historic clippings, and a video installation featuring views from the celestial ceiling. Municipal Art Society's Urban Center, 457 Madison Ave., at 51st St. (935-3960); free.

"Seinfeld's Diner"—Through 8/1/99: The set of the famous diner frequented by Jerry, Kramer, Elaine, and George is on display along with props and costumes. American Museum of the Moving Image, 35th Ave. at 36th St., Astoria (718-784-0077); $4.50–$8.50.

Online

New York Magazine on the Web—Click from "Stephanie's Surf Report" (in the "Today" section of www.newyorkmag.com) to a new Website each weekday. This week: Live through one college junior's nightmare at Tales of Woe and Alienation; go online to find the best child care in your neighborhood; translate your thoughts—or your Website—into five languages with one click; get well naturally with GreenTree; and experience everything Guinness-related, from screen-savers to pub searches, without taking a sip (darn). And hey, while you're in the neighborhood at www.nymag.com, check out all our other online features, like selected articles from the current issue and a searchable "Cue" section, plus daily picks of New York events in "Vanessa Takes Manhattan," daily deals from Angie Maximo in "Cheap Thrills," New York neighborhood guides, "First Words" for bibliophiles, and daily New York trivia (you could win!).

GAME WEEK

HOME ● **AWAY** ●

	MON	TUE	WED	THUR	FRI	SAT	SUN
GIANTS							ATL ESPN 8PM
JETS							STL CBS 4PM
	10/12	10/13	10/14	10/15	10/16	10/17	10/18

Photograph by Lily Kesselman.

Gross *continued from page 25*

than making salable clothes. So Arnault hired a series of brilliant but largely uncommercial designers—John Galliano at Dior, Alexander McQueen at Givenchy, Marc Jacobs at Louis Vuitton—and fawning coverage in glossy magazines subsidized by fashion and luxury-goods advertising followed. But those designers, much like Gucci's more grounded Tom Ford, were hired to revivify labels that, hoary and old as they were, were attached to well-developed merchandising machines with vast preexisting product lines. Their fashion collections function as loss leaders. "It's okay not selling dresses if you keep your perfume in business," says Bernadine Morris. And why should the press say the emperor sells no clothes when, instead, it can display fashion's astonishments in the same way circuses once boasted freak shows, titillating the rubes while burnishing the shimmering illusion of fashion's cultural centrality?

Finally, Mizrahi may have had too much personality to succeed as a modern designer. Had he been single-minded and willing to make whatever it took, like Tommy Hilfiger, he might have given Chanel a young American fragrance business and made the kind of fortune that could support the high-end design think tank he really wanted. But then he would have had to compromise his design aesthetic, surround himself with hard-selling garmentos, and give up personal control over some aspects of his business. Fashion insiders intimate that he was unwilling to do that.

So whither Yvesaac? Will he reinvent himself as a Hollywood hyphenate, writing, producing, acting in (and presumably costume-designing for) his own movies? The press is still hyping him. *Time* dutifully reported that *The Adventures of Sandee the Supermodel,* a comic book he produced, "is being made into a movie," at DreamWorks, even though it doesn't have a start date, and that Mizrahi might star in another movie he's written, even though he's still rewriting it. Nobody pointed out that that makes him, to update Jack Warner's immortal description of a screenwriter, just another schmuck with an iMac.

Six years ago, I wrote a story about Mizrahi for this magazine. It was a shoo-in for the cover, despite the fact that it said his clothes didn't sell well. Last week, the obituary for Mizrahi's business ran on the front page of the *Times.* How many $25 million businesses get that kind of treatment? More and more, the fashion world's primary product isn't fashion. Too bad consumers can't wear all that's left of Mizrahi's business—his press clippings. ■

kids

Winged Toaster...Sewer Tour

Children's Events

Ground Rules:

- ● = free
- ● = now or never (one-shot deal or final week)

Oliver Twist—A new version of the Dickens classic starts out **THEATREWORKS**'s rich season of plays and musicals for children. Now's the time to consider a season ticket. Ahead are productions too numerous to list including *Ramona Quimby, Paul Robeson, All-American, Babes in Toyland, The Color of Justice, The Three Little Pigs,* and Theatreworks' own spin-tingling adaptation of *Phantom of the Opera.* For children 5 and older; babies and children in strollers will not be admitted. Individual tickets are $18.50. A flexible ten-ticket subscription is $145. Promenade Theater, 2162 Broadway, at 76th St. (627-7373).

Wake Baby—Winged toasters deliver breakfast toast to a spirit child who hangs contentedly from a star in an otherwordly production from Australia that combines puppetry and acrobatics. 10/17 through 10/25 at **NEW VICTORY THEATER**, 209 W. 42nd St. (239-6200). $10 and $20.

Circus of Sounds—Clowns from the Big Apple Circus set the mood beforehand for the Orchestra of St. Luke's big-top inspired concert, which includes Stravinsky's *Circus Polka* and Bartók's *Bear Dance.* Recommended for ages 7 and up. 10/17 preconcert clowning and storytelling at 1, concert at 2. **CARNEGIE HALL**, 154 W. 57th St. (247-7800). $5.

Things That Go Bang—**THE LITTLE ORCHESTRA SOCIETY** introduces little kids to percussion instruments in a concert that includes some whacking on pots and pans. For kids in the 3-to-5-year-old age group. 10/17 at 10:30 and noon, 10/18 at 12:30 and 2. Florence Gould Hall, French Institute, 55 E. 59th St. (971 9500) $33. ●

Fear in Midtown—Tour various themed-to-be-scary sets at the third season of **MADISON SQUARE GARDEN**'s "Scream Park" for a hokey "interactive" thrill. New York–inspired horrors include Escape from Old Rikers Island II—High Voltage, a Gotham Sewer Tour, and Nightmare on Times Square. Plenty of gory merchandising as you exit. 10/16 through 11/1. $19.99. Tickets to special "Fright Night" sessions ($24.95) and Halloween-day and -evening tickets ($29.95) are also available.

Baby Talk—"WordPlay," New York's first-ever exhibit for kids in the zero-to-4-year-old age range, at the **CHILDREN'S MUSEUM OF MANHATTAN** is designed to egg on early language acquisition. Tots move from the textured, multisensory Baby Babble area on to make-believe environments like Post Office Pick-Up that encourage pre-reading skills—and parents get a cutaway of the whole process. (Older siblings can still cook up green eggs and ham in the "Seuss!" exhibit, compose and record music in the sound studio, or get on CMOM-TV.) 212 W. 83rd St. (721-1223). Admission is $5, $2.50 for seniors, and free for kids under 1.

Music Man—In *Lagushka, The Russian Frog,* Michael Orth uses masks, music, and sleight of hand to call to life two opposing armies, the fattest woman in the world, and a startling assortment of other characters. 10/17 at 1:30. **WEST END CHILDREN'S THEATRE**, 2911 Broadway, between 113th and 114th Sts. (877-6115). Reservations are required.

Eat or Be Eaten—"Animals Eat: Different Feasts for Different Beasts," at the **STATEN ISLAND CHILDREN'S MUSEUM**, is an interactive exhibit that explores the weird and wonderful ways animals have adapted in order to eat the things they do. 1000 Richmond Terrace, Staten Island (718-273-2060). Admission is $4, free for children under 2.

Video Visions—A series of workshops at **SONY WONDER TECHNOLOGY LAB** coaches kids through making their own video "shorts." Topics are offered in three groupings—for kids in first on up to twelfth grade. 550 Madison Ave., at 56th St. (833-8100). Call for a complete schedule. $8 to $50.

Leaf Worship—As good an excuse as any to pay a visit to **WAVE HILL** during the peak foliage season: printmaker Ann deVere leads a families in rolling, stamping, rubbing, and gluing seasonal collages. (Next week, families will costume themselves in fall leaves, seeds, and leaf rubbings to personify the season.) 10/17 and 10/18 at 1 and 4. W. 249th St. and Independence Ave., the Bronx (718-549-3200). Free with admission, which is $4, $2 for seniors; no charge from 9 to noon on Saturdays; never any charge for students and children under 6.●

Chaos Theory—"Beakman's World on Tour," currently at the **NEW YORK HALL OF SCIENCE**, gives kids opportunities to play Body Defenses Foosball and experiment in a hubcap-and-bicycle-filled basement. Through 1/3/99. 47-01 111th St., Flushing Meadows Corona Park, Queens (718-699-0005). Admission is $6, $4 for children and seniors.

Fire!—A fire truck ready to be clambered on will be parked, with firefighters, outside the new, improved, and relocated **CHILDREN'S MUSEUM OF THE ARTS**. Also, check out an exhibit showing author-illustrator Peter Sis's voyage from original sketches to bound book in the making of his recently published *Fire Truck.* 182 Lafayette St. (274-0986). $5.●

The Sorcerer's Apprentice—A black-light ballet is one of the illusions Puppetworks's artistic director, Nicolas Coppola, brings to a production of the time-tested farce. For kids ages 3 and up. Sundays (and Columbus Day Monday) through 12/13 at the **CHILDREN'S AID SOCIETY**, Greenwich Village Center Theatre, 219 Sullivan Street. (Call Puppetworks at 718-965-3391.) Admission is $8 for adults, $5 for children. Reservations required.

Cat in the Castle—A whimsical musical follows the adventures of two New York cats shipwrecked in a hostile land of assorted witch and monster types. The Little Theatre at the **WEST SIDE YMCA,** 5 W. 63rd St. (875-4222). Weekends 10/3 through 10/25, at 11 and 1. Tickets are $10. Reservations required.

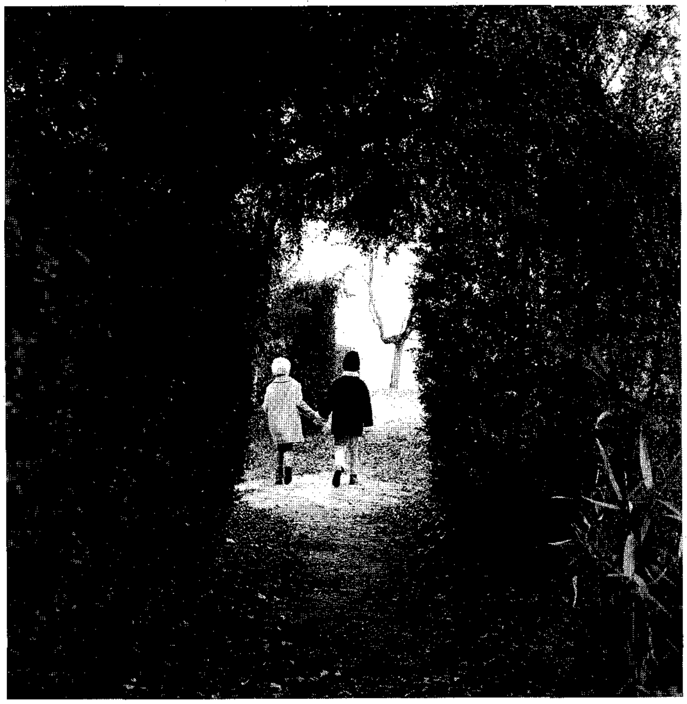
Stringing Along—Once a singer with the New York City Opera, Susan Delery Whedon now puts on one-woman marionette, rod-, and hand-puppet shows for children. Performances of "Puff the Magic Dragon" are at noon and "The Land of Smiles" at 1:30, Fridays, Saturdays, and Sundays through 11/1. **THE PAPAGENO PUPPET THEATER**, 462 Columbus Ave. (874-3297). Reservations required

Holiday Schmoliday—Jennifer Levine and Aaron Task become Madame Matzoh Ball and her sidekick in a romp through the Jewish holiday cycle using stories, songs, puppets and masks. 10/17 and 10/18 at 10:30 and noon. **LENNY SUIB PLAYHOUSE**, Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890, ext. 120). $6

Handful—"A Show of Hands" at the **LIBERTY SCIENCE CENTER** encourages visitors to use their hands—making artful shadows and testing their physical "fistness" and hand-eye reaction time—to find out about the form and function of these extraordinary appendages. Liberty State Park, Jersey City (201-200-1000). Admission is $9.50, $8.50 students and seniors, $6.50 children.

Openings Taken In

A gingerbread mansion across from Central Park is home to a deceptively charming East Side dowager in New York City Opera's new production of Humperdinck's 'Hansel and Gretel,' set in the 1890s. Premieres at the New York State Theater at Lincoln Center, October 17 at 1:30, in English translation with supertitles. Tickets are $20 to $90.



Photograph from Archive Photos.

cue

Barbara Ensor
Kids

Patricia Falvo
Movies

Brian Farnham
Sports

Nick Meyer
In Concert

Ariel Levy
Books
Events
Radio

John Leonard
Television

Edith Newhall
Art

Robin Raisfeld
Restaurants

Stephanie Saulmon
Online

Jennifer Senior
Theater

Ethan Smith
Nightlife

Town and Country Properties

APARTMENTS FOR RENT Manhattan

From $80/Day! Furn apts: licensed. Credit cards. Seen in The Wall St. Journal. **212-348-8100 / 800-550-7071 Fax: 348-8362 OXBRIDGE@aol.com**

HOME2—Great Furn Apts. D/W/M. Call Pat/Chiqui: **212-448-9223 / 800-203-7028**

AS YOU LIKE IT - Select Furn Apts. Style/Location/Value/Credit Cards. **800-277-0413 / 212-695-3404/4655 (Fax)**

APARTMENT/HOUSE Sitting

Experienced Apt/Pet Sitter—Excellent References. Call Joseph: **212-330-7076**

SUBLET WANTED

Mature Couple—Seeks 1BR, Upper West or East Side, for 2-3 mos. starting Jan or Feb '99. Up to $1,750/mo. **802-362-4074**

INVESTMENT PROPERTY

THE INVESTMENT OF A LIFETIME Make money with this beautiful, sunny 1-BR condo on CPW & 107th. Its unusual 2-bth, lg EIK, dining area/office and 15th-floor CPW views make it a renter's paradise and low maint & taxes ($500 combined) make it a moneymaker's dream. Meticulous CPW doorman bldg. Asking $340K. Offers considered. Serious callers only, please. **212-749-5916**

4th Generation Inn—On 188-acre mountaintop. 10-acre springfed lake, several stocked trout ponds, golf school, swimming pool, tennis courts. Utterly magnificent. Accommodations for 60. Glorious dining room. Super opportunity! **Valued Properties 914-292-8222**

COUNTRY PROPERTY

UPSTATE NY - Beautiful, brand-new, 2,200-sq-ft bi-level on 1.2 acres. 3/4 BRs, 2.5 bths, cathedral ceilings, skylight, Jacuzzi, ceramic tiles, laundry rm, hardwd floors, 2-car gar. 1 hr by train to NYC. Near Woodbury Commons! $160,000! NO REALTORS INVOLVED! Private Seller! **Call/leave message - Patricia: 914-566-3427**

Hope, NJ—Gorgeous 5-BR/3.5-bth CH colonial w/vus on 1 ac. Gourmet kit, 2 fplcs, hardwood floors, central vac/AC, finished basement, inground pool w/spa. $299,900. By app't only. **908-637-6200**

Marvelous Stone Home—Gated, wooded drive to top of knoll. VIEWS! 4 BRs/2 full bths. High beamed ceilings. Tons of charm. World-class trout fishing. 28 acres. Additional 87 acres available. 2 hours Manhattan. $465,000. **Valued Properties 914-292-8222**

REAL ESTATE SERVICES

GOV'T FORECLOSED—Homes for pennies on $1. Delinquent Tax, Repos, REOs. Your area. Toll-free: **1-800-218-9000 Ext. H-4235** - for current listings.

Inns and Lodges

CONNECTICUT

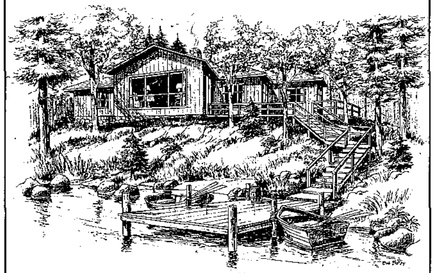
BLACKBERRY RIVER INN -- Norfolk 800-414-3636 Wake up in the mountains at our 235-yr-old, elegant Colonial Inn on 27 scenic acs. Lux rms, some w/fplc/jacuzzi. Antique/hike/relax. Bkfst incl. **860-542-5100 www.blackberryriverinn.com**

NEW YORK

WWW.JERONIMO.COM
Your Small Meeting Destination.
800-888-4683

SOUTHAMPTON VILLAGE LATCH INN The most famous Country House Hotel. Duplexes, suites, balconies in Great Gatsby Mansions - in town on 5-acre estate. Also, rent own mansion for shoots, groups. #1 Fodors and Frommers...... **1-800-54-LATCH**

"A DISTINCTIVE COUNTRY INN" Come share nature in all her glory... 18 c. Colonial w/canopy beds, jacuzzis, cozy fplcs, clawfoot tubs. A 160-acre display of brilliant fall colors awaits you at **"Mystic Meadows"**. Rhinebeck, 90 mins NYC. Midweek specials. **914-868-1934 www.mysticmeadow.com**



Private, Tranquil & Romantic
Suites with jacuzzis for 2, fireplaces & Private decks
Lakehouse Inn On Golden Pond – Rhinebeck
90 minutes north of NYC (914)266-8093
www.lakehouseinn.com

Spectacular Fall Foliage Getaway - 2 1/2 Hrs NYC Fireplace Suites, Deluxe Hotel, Gourmet Restaurant. Great Columbus Day Pkgs. Fall Foliage Festival. Beautiful Mountain Setting. Featured NY Times. **Scribner Hollow Lodge - Hunter, NY: 800-395-4683 www.scribnerhollow.com**

NEW JERSEY

GREEN GABLES INN Relax and unwind on the Jersey coast's serene Long Beach Island. Experience casual fine dining in our 4-star restaurant. Enjoy beach-strolling and stargazing. Free tennis. Weekday packages for peace-seekers. **Beach Haven, NJ 609-492-3553 www.lbinet/greengables.com**

ANGEL Of The SEA B&B, CAPE MAY'S FINEST Elegant, Romantic Victorian Mansion. Ocean Views, Private Baths, Gourmet Bkfst, Aft Tea, Wine & Bikes. **Rates as one of the Top 10 in USA! 1-800-848-3369**

THE ISLANDS

British Virgin Islands Inns & Villas Free guide to the BVIs' charming inns and villas. Come experience the unspoiled bays of Tortola, Virgin Gorda and Anegada. **BVI - Discover Nature's Little Secrets Call: 1-800-888-5563 ext. 601**

To Advertise in *New York Magazine's* **Inns and Lodges**, call Tim: **212.545.3673** or fax: **212.779.2449**

Travel

BALLOONING

Enjoy The Holidays
Champagne Balloon Voyage.
An Adventure To Cherish For A Lifetime.
American Balloon: **800-4-HOTAIR**

SEASONAL RENTAL

HAMPTONS

Southampton/Bridgehampton 3 houses available, 5-8 BRs, waterfront/woods. Pool/tennis/b-ball/gym/hot tub. Bike to beach/towns. Mins train/Jitney. Owner Michael: **212-861-4046**

VERMONT—Ski Bromley and Stratton! 5 BRs, 2 fireplaces, 1835 farmhouse. Idyllic setting, all amens. 4 miles to Manchester outlets. Thankgiving avail. Ask about ski season rates. **212-864-6620**

Catskills - Hunter Mountain Ski Chalet Large, beautifully appointed log cabin. Sauna, pool tbl, 3 fplcs, CTV, 4 BRs+loft. On 10 scenic acres. 2 minutes from skiing. Ethan: **212-799-0073**

East Hampton—Jeneen's Cottages. Rentals daily & weekly. Accommodates 1-4 w/kitchen. Starting at $75/day. 367 Three Mile Harbor Rd. **516-324-9024**

New Paltz—Lovely, cozy home just 90 mins NYC. Retreat-like setting. 2-BR hse on wooded acre nr Lake Mohonk. Jacuzzi, fplc, all amens. Ski, hike & bike in heart of Hudson Valley. $1200/mo. **212-369-5503**

BRIDGEHAMPTON—Brand-new 7-BR, 6-bth house on 5 acres w/pool & tennis. Great for groups. Avail weekly/weekends. **www.hamptonschateau.com 212-787-6750**

BED & BREAKFAST New York

As You Like It—Affordable and attractive apts and guest rooms. **212-695-3404**

Comfy/Cozy B&B—Furn studios, 1-BRs, 2-BRs, lofts. Short/long term. **212-965-1102**

Manhattan Hotel Alternative—Private Brownstone Apts. Affordable. **212-206-9237**

ACCESS NY—Prime B&Bs/furn apts, short/long-term, affordable/luxurious. **212-807-9334 AccessApts@aol.com**

TOURS AND TRIPS

Sicilian Getaways—Helps you discover Sicily! Charming & affordable villa rentals & variety of hotel/resort stays across island. Ask about our tours! **978-948-6688 jenaholt@aol.com**

Sports Guide

PHYSICAL FITNESS

WORKOUT PARTNERS

DON'T WAIT UNTIL THE HOLIDAYS!

Our Personal Trainers Are Here To Get You Into Shape Right Now. Call For Your Free workout Today, It's Only $20 Per 1 Hour Session.
212-564-6315

To advertise in *New York Magazine's* **Sport's Guide**, call Mark at:
212.545.3661 or fax: 212.779.2449

PERSONAL TRAINER

For Women Who Want Results
Certified Trainer - As Seen In Allure.
Call The Bodysmith Co. **212-249-1824**

Survival Of The Fittest - Fitness For All Ages. Cert Trainer. Exercise & Safe Weight Loss. Home/Gym. **212-717-2677**

Train w/the Pros Male/female, 1-on-1. Nat'l comp. body builders, fitness/ballet experts. Home/office/spa. **917-424-2525**

Enjoy—Certified Personalized Exercise & Diet Instruction At Home. **212-604-9850**

HANSON FITNESS - Author of **Get Your Rear In Gear.** Seen in Cosmo, Allure, GQ & Good Morning America. Soho: **431-7682** / Union Square: **982-2233**

Personal Training—Massage Therapist. 13 Yrs Exp. Amazing Results. **212-721-7394**

You're Worth It—Certified Personal Trainer. Home/Office. Matt: **212-860-1943**

ROLLERBLADES

•NY SkateOut•—Fall '98 rollerblading fundamentals - adv. & tours. **212-486-1919**

TENNIS

CLUB ST. LUCIA "OVER 45" TENNIS TOURNAMENT

Featuring Roscoe Tanner, this exciting event is for experienced senior players only. December 6–13, $1,400 per person from New York (includes everything). Departures available from other cities.
Call 1-800-777-1250, ext. 465.

club ST. LUCIA

To advertise in *New York Magazine's* **Sport's Guide**, call Mark at:
212.545.3661 or fax: 212.779.2449

Health and Fitness

COSMETIC SURGERY

Say NO To Park Ave. Prices!
Ultrasonic Body Liposuction, Laser Skin Resurfacing
Rhinoplasty, Blepharoplasty, Breast Enhancement
ABPS Certified Surgeon
Call For Free Consultation...212•545•1266
KIPS BAY PLASTIC SURGERY & SKIN CARE

LOSE CELLULITE
Non-Surgical Treatment With Endermologie. 1 Complimentary Evaluation & Trial Session. **212-490-6955**

A NEW BODY THRU LIPOSCULPTURE
Lose 5-20 lbs of fat, up to 3 sizes, thru new tumescent technique. Financing avail.
212-246-2960 / www.DRSHIFFMAN.com

COUNSELING

FOR FEMALE EXECUTIVES
Licensed Therapist With Specialty In *Stress Management* Will Come To Your Office And Personalize Effective Methods To Reduce Stress In The Work Place.
Gail Spindell, CSW **212-673-1010**

Experienced Consultant From Russia—Life problems, depression, relationships, business. Making decisions. In/out calls. Dimitry: **212-288-6542** or pgr: **917-768-1713** All CC's accepted.

DENTAL

Laser Teeth Whitening - 212-262-0950—Free Consultation - Cosmetic And Anxiety.

Laser Whitening By Pearlinbrite™—1 Visit! **www.DrLinhart.com / 212-682-5180**

HEALTH & BEAUTY

LASER HAIR REMOVAL
BOTOX & LASER FACIALS
By MD!! And Affordable!!
102 W. 75th St. **212-873-2334**

ALLANA DAY SPA - Oxygen Therapy... Facials, Micro-Dermabrasion (Painless Skin Resurfacing), Electrolysis, Massage, Reflexology, Manicure/Pedicure. **980-0216**

LASER HAIR REMOVAL
Proven Method, Fast Results. **212-744-2274**
www.skinovations.com

LASER HAIR REMOVAL
GUARANTEED by ALLANA DAY SPA
160 East 56th St. **212-980-0216**

HOLISTIC HEALTH

Ki-Touch—E 45. Swedish, Refl, Facials, Steamroom, Colonics. Priv. **212-682-1166**

Transformational Healing—Herbs... Counseling, Reiki, Bodywork. **212-769-6383**

One-On-One Yoga Instruction - $30/Hr
Acupuncture & Herbal Medicine
Tone Yoga Studio / **212-352-4216**

MASSAGE/THERAPEUTIC

Yoga-Spirited, Nurturing Massage—Gifted hands. Ms. Tylor. W. 56th. **974-9633**

PAMPERING SESSIONS
In Private Home. Bath, Massage, Colon Therapy. **212-868-7760**

Cleansing Massage Specialist—Noon-10pm. Emma. By app't. **212-726-0138**

NOEVIR
—Steam, Dry Sauna, Shiatsu, Swedish Massage. **212-594-1602**

Midtown Swedish & Shiatsu—10am-8pm. Call: **212-643-4888**

KOBE 56
Shiatsu & Swedish, Sauna & Steam Room. M/F, Couples. Resid Avail.
23 West 56th St. **212-333-2588 / 586-0555**

Yumiko Japanese—Shiatsu. By app't only. Call: **212-273-1198**

Licensed Massage—Nassau/Suffolk/NYC. Will Travel. By App't. **516-679-1651**

NU LOOK - JAPANESE SPA—
Shiatsu - Swedish. Sauna & Steam Room. M/F & Couples. Residential Service Avail. 11 E. 36th. **212-447-6666 / 800-834-7286**

Nurses - Experts In Specialized Water Therapy Stimulating, Original Massages, Baths. Discreet. 10am-11pm. **212-749-6442**

Licensed Therapeutic Massage—Douglaston, Queens. **718-225-1123**

Exquisite Touch—*Perfect Healing.* Julia. Day/Eve, Monday-Friday. **212-501-4290**

#1 Magic Hands—Complete Massage. 7 days. 9am-1am. In/out. NY. **718-639-6139**

THE MADISON CLUB
For men & women. Step back into an era of elegant gentility, a place of relaxation offering Swedish, Shiatsu or wet massage. Steam, sauna, lounge & cigars. Our staff of pampering massage therapists are eager to please you, in our unique surroundings.
Mon-Fri 11am-11pm • Sat.11am-9pm • Sun. 11am-6pm.
20 E 38th St NYC 10016 • Tel 212 973-0072

Green Japanese Spa Swedish, Shiatsu. Bodyscrub, Massage, Facial, $80. Men Call: **268-7575** / For Ladies: **947-5959**

MEDICAL

Viagra - For Sexual Dysfunction—Board-Certified Physician. **212-535-7785**

pamper yourself

NEW YORK MAGAZINE'S *readers lead busy, active lives, but they need to focus on themselves from time to time... by getting away to a spa, enjoying a relaxing massage or receiving any of a number of health and beauty treatments. In* ***Pamper Yourself****, our new classified display section, they'll find the products and services they need to take care of themselves and relax.*

For advertising rates & information,
Call Mark at: **212-545-3661**

ISSUE DATE: 11/16 ON SALE: 11/9 DEADLINE: 11/20

HIV/STD/GENITAL WARTS

Viagra For Sexual Dysfunction.
HIV Results in 15 Mins. Confidential.
Central Park Medical Assoc. ***246-0800***

SELF-DISCOVERY

NYC - Monday Evening Seminars
"Learn To Live In The Moment"
...Be Productive, Effective, Satisfied, Dissolve Urban Stress. $20. **908-479-6034**

WEIGHT CONTROL

15-20 Stubborn Lbs?—5-Wk Program. Biochemical Medical Care. **212-570-5058**

Medical Diet - $40/Week—No Start-Up Fee. Medicine Included. **800-MD5-DIET**

MERIDIA® IS HERE!
FDA-approved. No side effects. Lowest NYC $. Rapid results. Bd-cert female MD. No-fee consult. 116 CPS. **888-PERMALOSS**

The New Medication Everyone Is Talking *About!* Losing Weight Has Never Been Easier. Physician-Supervised. **212-737-4644**

Weight-Control Institute—Safe medications. 34th St., NYC. 1st visit free. **967-1555**

Medical Weight Loss—Using Medications. Full/Modified Optifast. **212-288-5468**

LICENSED THERAPY

DR.'s SEX THERAPY
A Reputation For THE BEST
MD-Supv **SURROGATE PROGRAM**
PhD & Board-Cert Clinical Sexologists
Private • Results • All Dysfunctions
212-721-7650

SEXUAL SUCCESS
SEEN ON 20/20 & CNBC
Viagra™ & Individualized Therapy
—NYC **ONLY CERTIFIED*** Sex Therapist
Supv'd **SURROGATE PROGRAM.**
Cure Impotence/PE/Shyness/
Desire & Orgasm Problems. MD Approved
Proven Success 212-971-6060
***Amer. Ass'n of Sex Educators, Counselors & Therapists.**

Surrogate Therapy—Intelligence, compassion, discretion. 11 years exp. **212-316-4768**

To advertise in *New York Magazine's* **Sport's Guide**, call Mark at:
212.545.3661 or fax: 212.779.2449

New York Kids

ENTERTAINMENT

Gandalf "Knows precisely how to appeal to kids."--NY Magazine. Puppets, magic, juggle, unicycle, wizard clown. **212-575-3854**

Dumb-Dumb The Silly Clown—Magic, Face Painting, Balloons. **212-544-8153 ext 21**

Starmite Puppets—Lion K, Aladdin, Hercules, Dalmation, Sesame, Dinosaurs, Pooh, Face Paint, Balloons. **212-473-3409**

Madeleine Award-Winning MAGICIAN! TV CLOWN Like-No-Other! **212-475-7785**

To Advertise in *New York Magazine's* **New York Kids**, call Kristen: **212.545.3683**

GIFTS

The Toy Store For Very Lucky Kids
Choosing the right toy or gift takes experience. And we've got it. We will personally select, wrap, label and send your gifts.
Call **Scarsdale Child's Play**
800-258-5775 or **914-723-4396**

PARTY SPACE

Upper East Side Billiard Club—Best party space for kids! 10-200. **212-831-7665**

202 East 77th Street—Beautiful, large space. Includes small/large tables/chairs. Special weekday prices. **212-861-4330**

Boats and Yachts

PRESTIGE YACHT CHARTERS
Planning Unique Events Aboard Luxury Yachts
Call 7 Days: 914-968-3220 or 212-717-0300

DOVE YACHT CHARTERS
M/Y Jabiru M/Y Jacana M/V Jewel
Personalized, Luxurious Yacht Charters.
Dinners A Deux...To Large Corp Events.
www.doveyacht.com
•212-594-1561 •973-482-1991 •888-860-DOVE

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind.
No event too large or too small.
Corporate & private. **212-534-6380**

LUXURIOUS DINNER CRUISES...
Charters • Holiday Parties
The Skyline, The Statue Of Liberty, A Great Meal & Dancing - Who Could Ask For More?
VIP Yacht Cruises, Inc.
ROYAL PRINCESS & EXCALIBUR
Sailing From NY, NJ, CT Bklyn, Queens, LI & Westchester
VIP YACHT CRUISES, Inc. 212-524-9454 718-934-1014
LUXURY CHARTER FISHING!
Daytime - Nite Time Cruises • Parties
NYC Docks Avail Info: 888-31TAMPA

Let The Good Times Roll! $42-$65 pp. On NY's 1925 Real Paddlewheeler, **Belle Ann Marie!** 50-144 guests. **973-514-1829**

Marco Polo Cruises—Celebrate aboard NYC's #1 fun boat, "Half Moon". Well-heated interior. Open bar, dinner, DJ, $50pp. **212-691-6693 www.mpcruises.com**

Manhattan Yacht Charters
Over a Decade of Value & Service.
Consider Us Above the Rest.
212-995-5470 - ask for Mary.

MYSTIQUE
Classic Weddings & Private Parties.
MYC, Inc. E. 23rd St., NYC **212-856-9446**
WWW.METYACHT.COM

LEISURE YACHT CHARTERS
Classic Yacht, DIPLOMAT.
Contemporary Yacht, CELEBRITY.
Weddings, Parties, Corporate Events.
See us at Pier 84 at W. 43rd St.
Parties Up To 200 Guests. **(212) 594-9555**

CHELSEA PIERS CHARTERS
For Prompt, Complete & Detailed Information on **ALL** of NY's Finest Yachts, Please Call: **212-645-6626**

To advertise in *New York Magazine's* **Boats and Yachts**, call Alex at: **212.545.3682** or fax: **212.779.2449**

Entertaining

CARICATURES

Caricatures & Face Readings—By Sherry Lane. Magical Fun! Corp/Pvt. **212-675-6224**

Leading Caricaturist—Enliven your business or private party. **212-873-1695**

Caricatures—Will make your party great! Available for all parties. **718-643-2629**

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. **718-782-2250**

ENTERTAINMENT

Singing Telegram Anytime—Gorillas To Bellhops - We Have 'Em All! **212-929-8609**

Personalized Singing Telegrams!—NYC, LI, Westch, CT. **1-800-936-SING**

MURDER MYSTERY, INC.
KILL 'EM At Your Next Affair.
Corporate • Private Parties • Fund-Raisers
"So Much Fun - It's Almost Criminal."
1-800-MURDER INC (687-3374)

• HARDBODIES, INC •
CLASSY, EXOTIC M/F STRIPPERS
All Parties! **Great Prices!** Free Gifts!
212-988-8484 • 516-795-2400 • 718-693-9441
WWW.HARDBODIESINC.COM

Master Magician—"Top Rate"--NY Times Amazing Fun For All Events! **718-885-3038**

World's Best 5-Minute Palm Reading—Guaranteed!... Call: **212-388-PALM (7256)**

$24 Bouquet Of Balloons—NY/LI. 7 days till 10pm. **718-868-1009 / 516-569-3366**

Inflatables • Mini-Golf • Casinos
Virtual Reality • Specialty Photos
Arcade Video/Pinball Sales & Rentals.
NY PARTY WORKS 1-800-469-3866

Naomi's World Of Entertainment, Inc.
EVENT PLANNING - CORP & PRIV
900+ Look-Alikes • Casinos • Roasts
Murder Mysteries • Magic • Music & more
www.naomisworld.com or **1-800-304-4911**

"BRAVO!" - Murder Mysteries, Magic, Limo Scav Hunt, Lookalikes, Clinton, Marilyn, Elvis, Roasts, Casino **212-744-9000**

SEXY STRIPPERS - Duos
212-744-9000 Hot & Wild. Photos. M/F.

Palm Reader—Elegant And Evocative. Entertains All Ages. **212-741-3195**

Astrologers Extraordinaire!
VAST EXPERIENCE
NO AFFAIR TOO LARGE OR TOO SMALL
Western & Chinese Astrology ✦ Tarot ✦ Palmistry ✦ Numerology.
Private & Corporate. Parties & Individuals
Call Now! Cynthia & Ramona
212.502.0754

Astrology, Tarot, Past Lives, Etc.—Give an unforgettable party! **212-243-6771**

NY/NJ "ThisIsYourLife"-- Roast/Toast Older family memebers B'day/Ann only Hilarious! **800-474-JOSH www.nj.com/sites/josh**

•STRIPTEEZ•A•GRAM
212-391-2480•516-485-6600
Hot Sexy **GIRLS** • Gorgeous **GUYS**
The **ONLY** Gift That **UNWRAPS** Itself!!

ISLAND TRAVEL
Will appear in the November 16 Issue.
On Sale: 11/9 Deadline: 10/23
To place your ad or for more information, please call Tim at
212-545-3673 or fax 212-779-2449

GORGEOUS STRIPPERS 914-669-8254 You Name It! We Got It! XXX-R rated! Duos & Some Shows Too Risque To Say!

$24 Bouquet Of Balloons—NY/LI. 7 days till 10pm. **718-868-1009 / 516-569-3366**

•UNIQUE ENTRTNMNT•
Variety Acts•Interactive•Event Planning
DJs/Music•Performers•Dancers•Favors
Themes/Decor•Acts•**900+ Lookalikes...**
the Whole Event! Est.1982 **800-GET-GALA**

Tarot Cards—Wise and optimistic reader will enhance your parties. **212-477-0875**

Holiday Events—Performers & Shows... DJ/Bands, Amusements, Comics, Casinos, Magicians, Carnivals, Decor & Novelties. Since 1976. **HORIZON: 212-753-3636**

Palmistry, The Tarot, Numerology—By Registered Psychic. **212-410-1299**

ENTERTAINMENT/MUSIC

LISA GOODMAN ENSEMBLES Est. 1978. Fine Classical, Jazz, Contemporary, Swing. Helpful & Creative. **212-489-1641**

Pianist/Singer Jonathan Segal—Jazzy Gershwin, B'way, More... **212-222-3169**

One Man Band Plus/Cory Morgenstern—Great Music & Entertainment **914-478-0073**

Jazz/Classical & South American—Greg Ribot: **212-727-0219 / 201-656-4289**

Continued on next page.

Continued from previous page.

ENTERTAINMENT/MUSIC

Opera At Home—Salon entertainment with a classical touch. An evening with Puccini, Mozart, Verdi, more... **967-7711 ext 3516**

MARK SONDER MUSIC, INC.
Celebrating Our 13th Year!
800-MSM-MUSIC

Bring NY's Best Music/Entertainment
To Your Social Or Corporate Event.
GP PRODUCTIONS 1-888-329-0950

Hot Samba/Cool Bossa Nova—Great Brazilian Music! Sabor Brasil. **212 865-4787**

Karaoke/DJ Parties—Prof'l And Fun! David **718-631-1024 expresswaymusic.com**

GIFT BASKETS

Baskets Galore At The Purple Door—A gift no one ever returns. **212-627-4076**

GOURMET CATERING

A Chef's Table Ltd.... 212-427-1089—Unique Gourmet Food & Floral Design.

Catering By Hayden—Culinary perfection. Reasonable. Has lofts. **212-751-1459**

CALO'S CAFE 683-1931
On/Off-Premise Catering. Elegant And Affordable. Party Space Available. 20-150p.

PARTY HELP

On-Site—Food Prep, Serving, Cleanup. For Your Occasion, Inc. **212-682-6281**

Waiters/Bartenders—For All Party Needs. Corp/Priv. NYC/Hamptons. **800-727-8943**

PARTY PLANNING

Worldwide Events Ltd.—212-734-3638
Great Parties! Great Food! Reasonable!

ENTERTAINMENT AND PLACES
22 Years Experience. 3,000 Events.
!!!GREAT HOLIDAY PARTIES!!!
Corp/Priv. Eric Silvey Ent.: **212-486-9517**

NO-FEE EVENT PLANNING Corp & Private Parties, Weddings. Top Client List. **Red Letter Events 212-772-1177**

PARTIES BY DESIGN 212-835-5910
No-fee location service.
Corp/priv events. Wedding planning avail.

PARTY SERVICE

Coldwaters - Private Room Seats 15-75—988 Second Ave. nr 52nd St. **212-888-2122**

PARTY SPACE

S.O.B.'s Corporate Holiday Parties A world of music, a world of food. Exclusive and non-exclusive. 20-500pp. Bands, DJs, Dancers. Call: **212-243-4940**

Upper East Side Billiard Club
Unique party space. 10-250. **212-831-7665**

Large & Small, Corporate & Ball
Uptown & Down. Free Location Service.
Event of the Year, Inc. 212-807-0907

HI-LIFE Restaurants Private rm avail for corp/social events of 25-250. East & West Side locations. Call Earl: **249-3600**

CORPORATE HOLIDAY PARTIES Fabulous locations, no-fee planning and locale svc, budget-conscious. **212-477-4514**

PARTY SPACE

New York
XStreme Eventertainment

Corporate Events
Private Celebrations
Promotions

Times Square at 42nd Street
212-564-2224 www.xsnewyork.com

LUCKY CHENG'S—Delectable Drag Queens Serve Luscious Pan-Asian Cuisine And Spicy Entertainment In A Stunning Space! From 20-400. Call Alan: **353-1555**

BOWLMOR LANES—Largest bowling center in Manhattan. 2 full bars & 42 lanes. Private floor & party room avail. **255-8188**

Park Avenue Country Club
381 Park Avenue South
(Corner of 27th Street)
Airy and elegant
10,000 sq.ft space
Exceptional Audio & Video Capabilities
212 685-3636 Holiday Parties 50-650

Harley-Davidson Cafe
Holiday Parties, Corp/Priv Events, B'day, Bar Mitzvah, Sweet 16s. DJ/Dancing, 2 Fl. From 20-1,000. Call Liz: **212-399-6000**

Rodeo Grill—Live music, 2 party rooms. 375 Third Ave. (27th St.) **212-683-6500**

Great Affairs!
Perfect parties for up to 500 with style, class & comfort aboard one of five distinctive yachts.
WORLD YACHT
212-630-8800
www.greataffairs.com

OPALINE
Romantic & Elegant. 20-400. **475-5050**

Mansions! Nightclubs! Lounges! Views! Lofts!
CEM's Free Location Info Hotline. Spaces for 100-2,000pp. Call **212-768-7669.**

HOLIDAY FOOD
SPECIAL ISSUE

This fall, 1.2 million readers will take their culinary cues from New York Magazine's 1988 Holiday Food special issue, making it the perfect setting for any advertiser
To Advertise, please call 212-779-7500
or fax 212-779-2449
Issue date: 11/2 On sale: 10/26
Great Food/Great Parties deadline: 10/16

Your Wedding, Bar Mitzvah, Birthday in our beautiful Upper East Side setting. Event plan'g. **202east** Doug: **212-861-4330**

CORPORATE
Specializing in holiday parties. Our service is at no cost to you. **212-684-6402**

Spacious Private Residence—Casual To Embassy-Style Events. 10-75. **212-877-9361**

200 FIFTH 675-2080
NYC's Most Exclusive Ballroom. Weddings, Fund Raisers, Corp Events. 100-999p.
www.200fifth.com

CAROLINE'S
Holiday Parties, Corp/Private Events, Sweet 16s, Birthdays, Bar Mitzvahs. Dinner/Show Packages, A/V, Dancing, Customized Entertainment. Great Food. 20-1,200pp. Call Andrew: **212-956-0101**

SONG RESTAURANT
In the heart of the village. Great for business functions and private parties, 15-150. Cozy private room. Great food at moderate prices! **212-529-3808**

Metropolitan Pavilion
Elegant, sophisticated, spacious.
www.metropolitanevents.com **212-463-0071**

'91'
The luxury of a private club (20-150pp). 91 Horatio Street. **212-691-4570**

www.successfulaffairs.com
Uncovers the finest in party facilities. Our service is at no cost to you. **212-684-6402**

B-Bar & Grill FKA Bowery Bar & Grill... Spacious restaurant, private lounge, beautiful 3,000 sq ft garden/patio. Affordable. Avail for holiday parties 30-800pp **475-2220**

PULSE NIGHTCLUB
Elegant midtown locale (E. 54 btw 2 & 3). Corp & private parties (75-400). **688-5577**

7,200 Sites & Svcs—Scouting/Planning. Corp, Bridal, Soc. Locations, Etc. **594-0636**

Antique,Unique!—W.Vlg.20 Fr drs, open-air lnge,mahog bar,tin ceils,20-200. **479-7306**

WWW.PRINCESTREETCLUB.COM
#1 location in Soho for 20-120 guests. Visit our Website or call: **212-353-0707**

PRIVATE PARTIES MADE EASY
Restaurant in Landmark Brownstone accommodating 20-200pp. Any occasion or budget. Call Mauro at: **212-501-7014**

LE FIGARO CAFE
A VILLAGE LANDMARK
Garden Room, Fireplace, Music, Full Bar. Affordable $$. 15-100. **212-388-0002**

Tramp's Nightclub & Cafe—Corp/pvt events. Critically acclaimed, fine Louisiana food. State-of-the-art sound system, beautiful dance floor. 20-1000p. **212-727-3088**

THE MADISON 679-2932
3-Story Mansion Specializing in Corp Events, Fund-Raisers, Weddings. 25-500p.

WEDDINGS

Castles, Mansions, Estates—Spectacular locations in NYC & LI. **212-675-2080**

To advertise in *New York Magazine's* **Entertaining**, call Alex at:
212.545.3682 or fax: **212.779.2449**

Interiors and Exteriors

BATHROOMS

Wizard Custom Bathrooms & Kitchens
Marble, Tile, Whirlpools, Kohler, AM Stand. Custom Formica, Lacquer, Cabinets. Lic. Ins. Free Est. Refs. **212-677-5555**

CLOSETS

SPACEMASTER CLOSET—Closet And Storage Solutions, Plus Custom Doors. Free Estimates. Insured. Refs. **212-382-1533**

CITY CLOSET CO.—Free estimates... All types of shelving. Space professionals. Affordable pricing. **212-945-4010**

DECORATIVE PAINTING

Artful Decor Original color glazes, faux finishes, murals, trompe l'oeil.
914-698-3353 / 212-285-2147

Creative Painting—Sponging, ragging, marbleizing. Excellent refs. **212-874-0297**

DESIGN/BUILD

Commercial & Residential Const. Corp.
Specializing in fine custom interiors for over 25 yrs, with an emphasis on detail.
Fully insured. **718-476-0420**

Commercial & Residential Const. Corp.
Specializing in fine custom interiors for over 25 yrs, with an emphasis on detail.
Fully insured. **718-476-0420**

HOME/BUSINESS IMPROVEMENT

Quality Renovation/Const Mgmt—35 yrs. Lic/ins. Free est. **TRC Inc. 212-679-4825**

Everything For The Apartment
One Call For A Beautiful Home!
Carpenters, Cabinet Makers, Plumbers, Designers, Painters, Handymen, Plasterers, Electricians, Paper Hangers.
212-780-3204

INTERIOR DESIGNERS & ARCHITECTS

USE-WHAT-YOU-HAVE INTERIORS
Expert redecoration w/o new investment.
Featured in NY Times, NY Mag, ABC, CBS.
Low Flat Rate - Only $295/Room.
Free Brochure • 212-288-8888 • Tri-State
www.redecorate.com

NO BIG DEAL—Take the terror out of decorating. Talented pro can help you. Lowest rates. **No job too small.** Ref's. Special access to **all** wholesale showrooms.
Tri-State Area
Call Steve Lyons: 212-338-0888

Former Bloomingdale's Designer—Will beautifully transform your space. Creative. To Budget. **Sasha Designs: 212-243-1738**

IDEAS COUNT MORE THAN MONEY
Exp. designer works magic, to budget. Let me amaze you. **Call: 212-288-1863**

C.S. INTERIORS—Exp'd, affordable decorators. Flat fees. Our discount is your discount. Home/office. Complete renovations. References available. **212-734-2689**

Rent-A-Decorator®—Budget-oriented pro designs "your" space at "your" pace. $75 hourly. Featured in NY Times & Glamour. Call for reprints: **212-826-1069**

KITCHEN CONSULTANT

Chef Jonathan Forgash Personal shopper. Cutlery, appliances, accessories, pots, pans. Culinary lessons in your home.
718-956-0725

LIGHTING

Track By Jack **212-714-3886**
Track-lighting specialists. Installation. Sales. Wholesale bulbs. Update old cans w/small, efficient, low-voltage halogens.

Lighting By Gregory **212-226-1276**
See what Lightolier's **"Designing With Light"** is all about. **Showroom: 158 Bowery**

PAINTING & WALLPAPERING

RCC Painting—Custom painting, plastering, wallpapering. Residential/commercial. Free estimates. Ins. **212-980-4469**

Sagebrush Painting Co. **212-627-4212**—Painting/Plastering, Faux Finishes... Ins.

RESTORATION

Furniture & Picture Framing
26 years experience. Gold leaf.
Pickup and delivery. **718-565-5717**

WOODWORKING

THE WOODWORKING STUDIO
Custom cabinets and woodworking of every description. Creative designs, precision installation. Fully insured.
212-780-3204

WINDOW TREATMENT

LOWEST PRICES—Silhouette, Duette, Verticals, Mini-Blinds, Draperies and all soft treatments. **KINGSBORO: 212-243-0722**

Levolor/Duettes/Silhouettes/Wood
"Best Buy!" - Joan Hamburg
212-228-8600..................................**718-748-8600**

ELITE WINDOW TREATMENTS
Verticals, Minis, Silhouettes, Duette and Draperies. **Lowest Prices: 212-807-8674**

TO ADVERTISE IN
ISLAND TRAVEL ISSUE
Call Tim: 212.545.3673

Marketplace

APPLIANCES

EURO-AMERICAN APPLIANCES
Viking, Sub-Zero, Asko, Bosch...
Call Dial-A-Brand w/Make & Model.
Est. 1967. 800-237-3220 / 516-378-9694

ALL MAJOR APPLIANCES
Guar lowest prices. Imm del. Auth dealer.
718-338-3500 / 774-0198 Expert advice.

PRICEWATCHERS factory-auth TV, vcr, AC, major appl, built-ins, ref, washer, dryer. Ship tri-state. Call w/make/model #. Lowest prices: **800 336-6694 / 718 470-1620**

800-221-BUYS 212-513-1513
Major Appliances, TVs & Air Cond. At Low, Low Prices. **Home Sales Enterprises**

Major Appliances & Electronics
Wholesale Prices With Expert Advice.
Call: **718-485-9390** Fax: **718-485-9675**

ASTROLOGY

Ann Fisher - TV/Radio Psychic—20 Yrs Exp. Accurate. Credit Cards. **518-465-0903**

The Love Psychic—Readings That Change Your Life. Visa/MC. **212-874-7692**

Clairvoyant/Psychic—100% accurate: relationships/finances/'98 forecast. **800-720-5592**

Creative Solutions By Powerful Psychics
Vi/MC. 18+. $3.48/min: **800-403-4553** or $3.98/min: **1-900-622-8783** AAPN, B.H. CA

The New York Office

ACCOUNTING SERVICES

Bookkeeping For The Busy Professional Organize your records and receipts; file timely tax returns; avoid interest charges; balance checkbook. Call: **212-799-5907**

ANSWERING SERVICES

$8 Live/Voice Mail/Pagers/Mail—800/900 #'s. All US Cities. **212-868-1121**

To advertise in *New York Magazine's* **The New York Office**, call Kristen: **212.545.3683**

ASTROLOGY

Psychic Readings by Michael Lafferty—CC's. www.psychicread.com **215-482-6517**

European Psychic—90% Accurate. TV/Radio. CC's. **215-934-5908** 18+.

AUDIO/VIDEO

Online Adult Video Catalog—www.VideoCatalog.com.

AUTO SALES

Seized Cars From $175.—Porsches, Cadillacs, Chevys, BMWs, Corvettes, Jeeps, 4WDs. Your Area. **800-218-9000 ext A-4235**

To advertise in *New York Magazine's* **Marketplace**, call Mark: **212.545.3661** or fax: **212.779.2449**

CAREER SERVICE

FREE CASH GRANTS!
College. Scholarships. Business.
Medical Bills. Never Repay.
Toll Free: **800-218-9000 ext. G4235**

CLEANING SERVICE

Busy? No Problem! Let **Leisure Cleaning** Help! Big Jobs. Wkly. Move In/Out. Corp Accts. Insured. Call: **212-628-6130** & Relax.

NY's Little Elves - 212-673-5507—Bonded/Insured. Credit Cards.

HELP WANTED

$1000's POSSIBLE TYPING
At-home. Toll-free: **800-218-9000**
ext. R-4235 for listings

LIMOUSINE SERVICE

Stretch—$50/hr. Special: $159/4 hrs. Avail 24 hrs/7 days. All credit cards. **800-253-4546**

MUSICAL INSTRUCTION

Opera Fans—Visit Us At: **operabox.com** For An Exciting New Product!

PETS

Cat Care—Cat-sitting in your home. Bonded. West: **947-6190**; East: **838-2996**

TRUCKERS

AFFORDABLE MOVING
No Job Too Small. Call Angela: **529-6000**

UFOS

REAL MEN IN BLACK—Ex-FBI, Now Informant. What The Gov't **DON'T** Want You To Know. The Shocking Truth.
You've Been Warned! 212-540-2330 $9.95/min

TO ADVERTISE IN
MARKETPLACE
Call Mark: 212.545.3661

Role Play

Kim—Live/Real/Intense/Exotic/Caring. Unforgettable/Let's Talk. 212-245-4641 24hr

Fantasies, Fetishes, Etc.—By Appointment Only. 212-689-1876

EBONY IS BEAUTIFUL
Exotic Role-Play. CCs okay. 212-268-9484

CENTERFOLD
"We'll Give You The Feeling You Want."
Steps Away From Leading Hotels.
Discreet Billing. CC's.
212-888-9689

CORPORATE AFFAIRS
9th Ave. & W. 36th St.
Expensive. CC's. Hotel/Res. 212-228-0098

Monica, Vera—Upper East Side. Pvt/discreet. In/outcall. 212-439-9092

Wanna Wrestle A Foxy Body Builder?—Posing/Muscle Worship. 212-316-2503

International Club
Upscale, Elegant & Sophisticated
Ladies To Pamper You In A 5th Avenue
Luxurious Penthouse Loft.
Specializing In Private Parties
212-532-5492

PASSIONATE PRIVATE NURSE
Personalized & Intimate. 212-354-4391

SULTRY LATIN BEAUTY
Fetish Role-Play. CC's. 212-244-0190

Mimi—Leave your world behind. Come relax. Bodyworks. 212-719-3834

Candy - Sutton Place For Upscale Gentlemen. Elegant, Beautiful & Private. 212-980-8118

Honey - Sutton Place—For Magic Moments. Luxurious, Private. 212-838-2653

Statuesque Swedish Vixen—Expert fantasy role-play only. All CC's. 212-246-6325

Gia—Model/Actress. Pvt/Luxurious. For Upscale Men. Midtown East. 212-758-8817

RENDEZVOUS
New York City's Most Private Club.
7 Days, By Appointment Only.
212-750-2424
Credit Cards Welcome

Danielle/Shannon—Mature, Accommodating. Gramercy Pk/Uptown. 212-448-0684

LUCKY DICE
We're Magically Charming. Hotel/Resid.
All CC's. 212-695-9257

ELITE ENCOUNTERS
Luxurious privacy. 212-448-0524
www.parisintown.com

Exotic Venezuelan—Sensual relaxation. Elegant/discreet. Rita. E. 80s. 212-517-6623

Destiny... Me: Centerfold Model—You: Elated. Bodyrub. Upscale. 212-717-6046

Upper East Side—Elegant Bodyrub And Relaxation. Call Tabbi: 212-832-9282

Victoria—New Beauty In Town. Private And Discreet. 212-754-1134

EXECUTIVE STRESS RELIEF
Diversified Role-Play.
Private, Upscale & Discreet.
Resid./Hotel. 212-714-1537

Frederick's Of NY—Top Lingerie Model. Bodyrub. Upscale. 212-717-6607

Isabella—E 70s. Pvt/clean. 11am-10pm. In/out. 917-754-0089 / 917-967-6584

Treat Yourself To Total Relaxation—That You'll Never Forget. 718-886-2358

Suzanne's Executive Stress Relief—38th & 3rd. *Expensive & worth it.* 212-867-8848

www.NYC-GIRLS.com
21 & New To Visit You.
(See Our Website For More Info.)
212-679-1991

Tender Moments—No more disappointments. All CC's. By app't. 212-227-0190

www.exoticprincess.com
Call: 516-383-4326

'96 Playboy Model—Upscale, Residential. 212-683-2199 / 917-413-1873

Shemale: English Ebony—Dancer/Model For Role-Play/Fun. Cleo: 212-592-9968

Angelic Songstress—An Exclusive, Heavenly Performance. 212-414-4522

VIP MODELS
Hotel/Residential. 24 Hours/7 Days.
Major CC's. 212-967-8383

Europa Role-Play—Beautiful Russian Relaxation. Models. 212-744-8833

Madam Ruby's
(212) 873-8158
http://www.redlightnet.com/ruby
Discreet

We Attract New Clients
By Serving Present Clients
Exceptionally Well. 212-681-2823

JILLIAN BRADLEY
& ASSOCIATES
A Wall Street Edition.
The Experience Continues.
212-425-0540

www.nycuteboys.com 800-284-GUYS
www.nysexygirls.com 800-365-GALS
www.nyshemale.com 800-304-TSTV

Asian Sex Change—Exotic, Upscale And Discreet. Jade. 212-414-0120

EBONY HEATHER
Rubenesque Is Beautiful. 800-879-7525

Fetish & Role-Play Only—Call Ginger, Kim & Nikki. 212-213-0232

NEW YORK DOLLS
Experience The Difference. 212-352-1515
www.ny-dolls.com

Miss Vera's Finishing School For Boys—Who Want To Be Girls. 212-242-6449

TOKYO
"NY's BEST!"
VERY SAFE & CLEAN.
24 Hrs 7 Days
Hotel/Residential
212-290-2312
212-290-2626

Adam & Rob For Men—Exclusive, Private And Safe. 212-988-2991

Exquisite Mistress—Sensual, Erudite, Upscale, Discreet/Private. 516-646-4560

Hope—Elegant Shemale. Beginners Welcome. 212-829-0379

SWEDISH ANNA
Midtown & Astoria. 212-207-4969

Gina & Friends—Mature, private, discreet role-play & fetishes. 212-371-3106

EXOTIC UPTOWN BEAUTY
Upscale, Luxurious, Private. 212-330-8839

It Is Time To Share Your Secret—Fetish Exploration. Pvt. 212-629-2066

MARKETPLACE

If you're interested in displaying your services, sales or products in new york classifieds to over 1.5 million readers, please call mark bristow at 212-545-3661 or fax 212-779-2449.

Mature, Exquisite Relaxation—Very private, for gentlemen. App't: 212-759-2024

Mistress—To Make Yourself Available... Call 212-330-8037.

The Ultimate In Pleasure—For The Discerning Gentleman. Outcalls. 917-406-8916

Liz & Lea—Private Encounters. Sisters. East 50s. 212-838-6722

Kimber
For The Personal Touch
Florida Model Have Car Will Travel
Anywhere
Hotel/Residence
718-252-3858

Exploration—Sensual And Satisfying. Hotel/Residence. CC's. 212-725-4317

Elegant, Mature Relaxation—Private. Call For Appointment: 212-697-5932

Ivana—Beauty, Class - Only Upscale. Exclusive, Selective Only. 212-980-0572

Mayflower Russian Role-Play—Upscale, Luxurious, Elegant. 718-605-1966

"For The Best In New York"—Fetish Role-Play, Cross-Dress. Call: 212-586-3882

Poise—Seductive Bodyrub By Gentle Hands. Upscale Clientele. 212-717-6607

ASIAN
DREAM CONNECTIONS
Int'l Asian - for upscale gentlemen.
Enjoy the best relaxation in a midtown
penthouse... Discreet & private.
212-983-8239

Shemale—Swedish Model/Video Film Star For Desires. Barbi. 212-759-6765

Vietnamese/French—Sensual Role-Play. Manhattan Outcalls. Celine: 917-775-4905

RUSSIAN MYSTIQUE
Exotic, Elegant Slavic Women, For The Upscale Gentleman.
Hotel/Resid.
718-266-5284

Kelly—East 50s. Discreet. Relax Your Body And Mind. 212-319-5451

Mistress Rage—Exotic Muscle Woman. Sensual Drama/Wrestling. 212-358-5740

Super Models Studio—Exotic Ladies. Hotel/Res. 718-225-6499

Sensual Shemale—For Pvt Encounters. Beginners Welcome. Kelly: 212-535-0642

Cookie, Chanel & Friends—Clean, Discreet. W. 47th St. 212-398-7108

ROYAL SANDS
"WE DELIVER DREAMS"
FINEST EUROPEAN LADIES FOR DISCRIMINATING GENTLEMEN
212 924-1133
718 449-9888

Continued on next page.

Continued from previous page.

Ventures Unlimited
Totally Upscale - Hotel/Res. 212-688-1741

Australian Beauty—Sophisticated, Warm. Expensive... Soho. 212-946-1631

Sheri—Beautiful California Role-Play. All CCs. 212-684-8621

JUNKO
Private Modeling Service.
For Discreet Gentlemen!
Appointment Only. A/C COOL!
212-687-4445
212-687-3353

Mistresses Brandy & Layla—Nurse Role-Play And Wrestling. 212-229-2149

Christy—Upscale, Upscale, Upscale! Call: 212-986-5356

Fantasy Men
New York's Premier Male Models
(212) 388-1500
Safe and discreet. All major credit cards.

Westchester/Rockland/Putnam—Touch, Dance, Scenes, Voyeurism. 800-957-3048

TRANSWORLD
Enjoy The Delightful Company Of
Our Sensual Transsexuals. 212-251-0011

Cindy & Roommates—Sensual Role-Play For You! 212-481-5240 / 5241

Couple Delight—Private parties. Residential service. 24 hours/7 days. 212-947-9806

Black Empress—Fetish Expert. www.mistresscleopatra.com 212-835-0720

To Intrigue...To Indulge...To Inspire—Call Nicolette - By App't: 212-679-5330

Shemale—You Will Leave With A Smile. Call Amy: 212-849-2798

SENSUOUS MISTRESSES
Pvt, Discreet Role-Play. 212-239-0246

Laime Global Inc.—Private Luxury. Brooklyn In-Call. 718-854-7840

Imperial Club—VIP Recreation And Relaxation. Call: 212-274-9175

Russian Dream—Relax, Enjoy. In-Call. Brooklyn. 718-339-6195 / 917-331-9987

A SIREN'S SONG
Surrender To
The Sensuous Calling
Lovely, Discreet & Private
Sasha 800-858-5810
www.nyexotics.com
escorts/sasha

TEMPTING
The Brightest Star In NYC 212-252-0857

Creole Nurse—Sensual To Fetish Exam/Cleansing. Call: 212-358-5740

Transsexual Film Star—China Kitty. Serious replies only. 212-765-9860

To advertise in *New York Magazine's*
The New York Office, call Mindy:
212.545.3683 or fax: 212.779.2449

Massage

Out Of Bodyworks 212-545-0615
Leave Your Body...Here! E. 30s.

HIDDEN TREASURE
Upper East Side. Mid 70s. 212-327-0244

An Elegant Escape—West 13th St. Private. Convenient to Wall St. 212-243-1118

Wonderful—Private. East 48th Street. Midtown. 7 Days. 212-593-0046

Central Park South - Austrian Lady—Private, Sensual And Caring. 212-246-4759

Yanna—Eloquent Massage. Upper East Side & 5th. 212-308-4658

Exceptional Massage—By Marie/Claudine. Clean/Pvt. E 50s. 212-888-3497

Trisha—Sensual, Exotic, Private. Upper East Side. 7 Days. 212-996-8499

Extraordinary Touch—Unforgettable! East 20s... 212-685-5614

SWEET TREAT
Midtown East. Pvt. 7 Days. 212-213-4480

Cloud Nine—A Heavenly Experience. Excellence & Beauty. E. 70s. 212-802-9600

Body Double—Double relaxation thru exotic bodyrub. E 50s. 212-421-5184

Vanessa's Secret—Adventures In Exotic Bodyrub. East 50s. 212-421-5184

Oriental Exotics—Bodyrubs On The East Side. Call Ming: 212-758-8871

RUSSIAN MASSAGE & COLONIC
Therapy Dispos. W. 94th: 212-222-4868
E. 51st: 751-2319 Friendly - Natasha/Joe

Pears—Eclectic Excellence, Featuring Synchronized Massage. 212-505-5151

East 60s—Skillful European Masseuse. Clean, Private. 7 Days. 212-838-8388

JAPANESE SHIATSU
Call 212-799-7087. Uptown.

EXCELLENT RELAXATION
New, Exciting, Elegant.
50s/5th. By Appointment: 212-977-7275

Angelica—Exotic Scandinavian Bodyrubs. East Side. 212-832-9283

The Incredible Lightness Of Touch—W. Village/Wall St. access. 212-645-4995

Francesca—E. 70s. Private/clean. In/out. 11am-10pm. 917-754-0089 / 917-967-6584

Relax After Work—Exotic Bodyrub By Sophie. East Midtown. 212-832-9280

European Dreamin'...—With candlelight... Gramercy area. 212-253-2685

A Very Private Candlelight Massage—Broadway/W. 60s. By App't. 212-580-5653

Enjoy—A Swedish Massage With A Touch Of Distinction. Pvt. By App't. 212-582-7042

Angel Touch Spa—Colonic Therapy. Sauna, Jacuzzi, Massage. 718-997-7772

Courtney & Friends—212-779-9226. E 30s. Quality, Private, Elegant. Open 7 Days.

Heaven—East 60s. The Perfect Relaxation. Open 7 Days. 212-838-1948

SENSUAL & ELEGANT
"Very Exclusive"
Park Avenue & 60th
Hotel & Residential
Top international Models
212-753-3030

Shiatsu Studio—Best Swedish. Resid/Studio. 212-583-0140

London/Paris/Moscow
—Penthouse Bodywork. 212-279-1780

Luxurious Bodyrub—By Sensual Swede. Appointment Only. Call: 212-334-7910

55th Street—Elegant Touch. 7 Days. Private. Call: 212-891-6630

Brooklyn's Best Bodyrub—Just 5 Mins From NYC. CC's. 718-783-8176 / 645-7239

Unique Spa—If you don't try, you'll never know. Outcall avail. 718-352-0222

An Exotic & Refreshing Experience—At A Private Location. 212-737-5796

Nicole Is Back—East Side. Wonderful As Ever. All CCs. 212-684-8621

HAKONE 212-319-3589
CC's/7 days. Upscale Japanese bodycare.

MAKI 212-751-5550
Shiatsu. Studio/Residential.

Bodywork For Men—Sensual , Safe, Pvt. Tomas: 212-689-9030 / Joe: 212-255-6906

Exotic French Masseuse—For Upscale Gentlemen. Call: 917-945-5224

Massage—Swedish/Shiatsu. Body Scrub, Facial. Steam/Shower. 212-661-0777

Gabriella & Mariko—Sophisticated, Mature Ladies. Outcall. 212-249-7426

Quality Massage—Done With Care And Style. 212-532-3122

49TH & MADISON
Affordable/relaxing. All CC's. 212-223-3166

COSTA DEL SOL
Beauty & Relaxation. 212-593-1605

Once In A Lifetime—Bodyrubs By Soft Or Strong Hands. Leo/Tia: 917-944-2368

Queen's Dolls Bodywork—Bellerose: 718-776-7807 and Forest Hills: 718-997-7726

FUJI 212-207-8959
Shiatsu/Swedish. Res/studio. 212-396-4470

1-888-446-5272
Stamford, Rte. 95, exit 8, Atlantic St.

GINZA 212-684-2121
Shiatsu & Swedish. 12 East 33rd St.

Silvio's Euro-Touch - Man To Man—Sensual relaxation. 10-midnight. 683-1220

Heartfelt Hands—Full, Sensual Bodyrub. CC's Accepted. 212-744-6612

MIYAKO 212-684-3339
New hrs/staff. 7 days.

Tropical—Oriental Shiatsu, Swedish. Rt. 17 North, Ramsey. 201-327-0286

Pamela & Brooke—On summer break. Private and lux. All CCs. 212-684-8616

Adorable, Mysterious
Asian 212-406-2630 Studio/Residential

For A Truly Unique Experience
Let Our Masseuses Deliver You To The
Height Of Ecstasy. Outcalls. 917-406-8916

Niki's Experience—Sensual Bodyrub In Elegant E. Village Penthouse. 212-375-0441

Penn Sta., Nice Locale, Swedish—Till 2am. Studio/hotel/res. Paula: 212-268-2830

ORIENTAL DELIGHT
Massage/relaxation. Resid. 212-686-2222

Curiosity—When Only The Best Will Do. Columbus Circle Area. 212-581-4311

Forever Young—Fun Bodywork. Call For Appointment, 7 Days 212-580-9669

PURE BLISS
Private. Credit Cards.
212-213-2977

East 64th Street—Excellent, Professional Swedish Massage. 7 Days. 212-838-8380

Extreme Pampering—Baths/Candles/Music/Discretion. Midtown. 212-448-0954

DELIGHTFUL TOUCH
Sensual And Satisfying. 212-754-1470

KASA 212-754-6130
Professional Masseuses From Japan.

Romantique—Sensuous Massage For Men And Women. Feminine Lady. 212-946-5662

Body Care—Prof'l Swedish Massage. E. 30. 7 Days. Satisfac Guar. 212-545-9911

EuroAsian—Sensual relaxation. Outcalls. Cell: 917-553-7882

Bodywork For Men By Frank—By Appointment Only. 212-371-6385

Kiku Japanese . . . East 50—Shiatsu. Studio/Residential. 212-223-2650

A Great Rub—Shiatsu, Swedish. Asian Ladies. Relaxing. In/Outcall 212-695-8881

CLASSY RUSSIAN MASSEUSE
East Village. 212-477-9682

Sylvia—Discreet, Quality Service. Upscale For Upscale. Resid. 212-426-7087

WASABI
QUEENS-MIDTOWN BORDER
JAPANESE SHIATSU & SWEDISH
718-391-0557

TOKYO MOON
Japanese Shiatsu. 212-421-0222

Chinese Porcelain—Exquisite Grace. By Appointment Only. Call: 212-414-5252

East 45th—Professional Massage. 7 Days. 212-949-9183

MATTHEW FOR MEN
A Class Act. Call Matt: 212-586-6172 24 Hrs

Racquel—A Touch Of Class. Pamper Yourself & Relax With Me. 212-949-8164

Assortments

Field's Dating 212-391-2233—Rm 1600, 317 Madison Av, NYC 10017 (ent 42 St.)

Introductions Club - PhD Interviewer Reform/Conserv./sec'lr Jewish prof'l men 25-60 & women 21-49. Do call: 877-0723

ARA - CEOs, MDs, JDs for educated **Asian, Russian, Latin Ladies 212-253-1971**

SOLUTION FOR SINGLES
• PHOTOS & VIDEOS •
A personalized intro service for busy NY/NJ prof'ls & execs. 9 yrs. **201-944-6171**

WORLD TREKKERS INC.
Exclusive Club For The
Sophisticated Single Traveler
•Unique concept catering to the discriminating single voyager interested in meeting new people while enjoying exciting vacations.
•Appropriate age groupings of up to 20 people.
• Africa Safari •Golf Expeditions •Wine Tasting(France) •Barging In Europe...& more!
Club Membership Fee and References Will Be required.
PO Box 218,
Rowayton, CT 06853
WORLDTREKS@AOL.COM
1-888-576-8454

CAPERS, The Single Prof'ls Of CT
Elegant Cocktail Party & Dance, Friday, 10/16, 7-11pm, at the Yale Club of NYC.
Ages 35-50s. Resv & Info: **203-221-2209**
www.sullmul.com/capers/intro.html

DECADE SINGLES Wed 10/14, 6-9:30 Elaborate buffet and two drinks included. Only $25pp. 1117 1st Av @ 61st. **835-5979**

Rendezvous Singles Connection
212.431.4466
Are you ready for a serious relationship?
Our discerning experts can open the door to a new exciting relationship.
Call for appt. & info. on Upcoming Singles Events.

Discerning Jewish Professionals—Fine Art of Matchmaking. Raizy **212-877-5167**

NET PROCEEDS WILL BENEFIT THE
NATIONAL ALLIANCE OF BREAST CANCER ORGANIZATIONS
She survived falling from an airplane.
Now, can Grace survive surviving?
FALLING GRACE
a new play by
MARK SCHARF
Directed by
MELANIE S. ARMER
Performances: OCTOBER 29TH *THROUGH* NOVEMBER 14TH
8:00PM WEDNESDAYS *THROUGH* SATURDAYS
3:00PM MATINEES ON SATURDAYS AND SUNDAYS
THE KRAINE THEATER 85 EAST 4TH STREET
Tickets: $12.00 • Reservations & Information: **(212) 501-2666**

SINGLEFACES 732-462-2406 NJ's Largest Dances. Fri, 10/16, 9pm, Fort Lee Hilton - minutes from GWB.

"OVER 200 WAYS TO HAVE GREAT SEX"
This Book Tells All.
Send $30 To Venus Publishing.
P.O. Box 1739,
Huntington, NY 11743
www.sexual-ecstasy.com

The American Girls Fashion Show
Join us for Victorian tea and a stylish showing of timeless fashions from the American Girls Collection. Raffle prizes at each show include 2 American Girl dolls!
Friday, November 20, 6pm
Sat/Sun, November 21/22, 5pm
Tickets: $20 per person.
Send check/money order to:
Epiphany School
Att: Fashion Show
234 East 22nd St., NY, NY 10010
Or call: (212) 473-4128

Classical Music Lovers Exchange™
For unattached music lovers. Nationwide.
1-800-233-CMLS Box 1239, NY, NY 10116

A Joyful Gathering! Catholics, 20s-40s Tues, 10/20, 7-11pm. The National Arts Club, Gramercy Park, NYC. $50. Open bar and hors d'oeuvres. **212-371-1011 ext 2066**

Become An English Sir, Lord Or Lady—For further info, call: **011-44-195-224-0385**

Dinner & Dancing Tuesdays At Decade Our DJs spin the best Swing in town! Reservations suggested. Call: **212-835-5979**

Meet Upscale Japanese—Ladies or gentlemen thru our dating service. **212-431-8705**

JUDY THE DATING EXPERT
• Seen/Heard On TV & Radio •
Call: **212-924-4440**
"New York's Most Ethical Matchmaker."

Perfect Partners™
Voice personals for gays & lesbians seeking lasting relationships
— FREE CALL —
212-987-6400

Int'l Match NY—Meet attractive Chinese, Japanese, Korean women. **212-787-6579**

A+ Rating! Int'l Singles Russian, Jewish and European ladies in NY. **212-736-6870**

In Good Company—For Single People, 45+. Halloween, Thanksgiving, New Year's Parties And More! Call: **212-252-1898**

Upscale Jewish Introductions by Shoshana
Est. 15 yrs. Personalized, confidential.
Photos avail. Fee quoted. **718-275-8000**

Date Someone New This Weekend
Call to hear 1000's of voice personal ads for free!
212-987-7000
THE RELATIONSHIP LINE
FREE CALL
Customer Service 212-987-7001
www.relationship.net

The Singles Network—Intro's for profl's Westchester & CT. Est 1983. **914-946-1801**

Art Lovers Exchange—Links Single Lovers of the Arts! National. **800-342-5250**

FREE JEWISH SINGLES PARTY
The Hamptons Share Group.
Odyssey Events • Wall St. Promotions
Free Buffet 6-7PM
THURSDAY OCT. 15TH • 6PM
MILLENNIUM
NEW YORK
141 Pearl St. (1/4 block south of Wall St.)
Trains: 2,3,4,5 to Wall Street
Professionals 20s, 30s & 40s
FREE ADM. W/AD $10 W/OUT
Info: **718.465.4521**

British Reporter—Seeks NYC Peeping Toms & Exhibitionists who like to give thrills with their blinds open. E-mail me ASAP at: **100261.2246@compuserve.com**

'SMART IS SEXY'
For graduates and faculty of the Ivies, Seven Sisters, MIT, Stanford, Northwestern, UC Berkeley, Johns Hopkins, U of Chicago, medical schools. Over 2,500 members. **The Right Stuff: 800-988-5288**

STRICTLY PERSONALS COUPON

Rate is $37.00 per line, two-line minimum. Add $35.00 for NYM box number.
Call 212-779-7500 for more information, or you may fax this coupon to: 212-779-2449.
Mail this coupon to: **New York Magazine Classified, Attention: Strictly Personals, 2 Park Avenue, 11th Floor, New York, NY 10016.**
All ads are accepted at the discretion of publisher.

Name ____________________
Street Address ____________________
City ____________ State ____________ Zip ____________
Day Phone (for our records only) ____________________
Payment: Check ________ or Credit Card ________ MasterCard/Visa/American Express (circle one)
Card Number ____________________ Exp. Date ____________
Signature ____________________

Would you like a voice box? If so, check here. ☐
If yes, we will call to give you an access code. All calls are confidential.

AD COPY:
1 ____________________
2 ____________________

Strictly Personals

Strictly Personals is a weekly feature. **Cost is $37.00 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call 212-779-7500, fax 212-779-2449 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 2 Park Avenue, 11th Floor, New York, NY 10016. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

Tall, Thin, Beautiful—30, educated female seeks successful MD/DDS/JD for romance and possible marriage. Phone/photo/note. 5540 ✉ ☎

If You're A Leg Man...—I'm 42, blond, blue-eyed, 5'6", slim and very pretty, sophisticated yet down-to-earth. I am also career-minded but love to have fun. You must be 42-50, have good values, be stable, attractive, successful and have a good sense of humor. A jeans-to-tuxedo kind of guy. Letter and photo. 5611 ✉☎

Attractive, Successful Exec—40s, 5'11", brown hair, green-blue eyes, young-looking, fit, good sense of humor, unpretentious, outdoor/sports oriented, adventurous, divorced, no kids, Wasp. Looking for attractive, intelligent woman, 30-early 40s, slender, fit, outdoor type, ready for black-tie to wilderness adventure. Class with a touch of granola and indelible sense of humor. 5616 ✉ ☎

A Unique Man—Very attractive, 35, 5'11", 175. Ivy degrees. Private investor. Seeking a very pretty woman under 32, who is intelligent and kind. Photo encouraged. 5529 ✉

A Great Catch—Handsome and fit, divorced, white Jewish male, 42, plastic surgeon, in search of pretty and fit, single/divorced white female, 27-37, career-oriented, nonsmoker, for long-term relationship. Photo, please. 5541 ✉ ☎

Down-To-Earth, Happy, Witty—Trim, single Jewish male, health professional, 42, seeks slender, fit, single Jewish female under 39; kind, loves kids, looking for her soul mate. Note/photo, please. 5567✉☎

Aurora Borealis—Alaska dog-sled venture. Voluptuous, pretty, over-50, buxom blond to share her sky miles: single, 50s, manly snuggler. 5620 ✉

Deeply Loving Lady—50, look 40, smart, pretty, shapely, joyful, seeks Catholic male, 45-60, kind, successful professional for devoted love. 5530 ✉ ☎

Very Pretty—Tall, slim, blond female, 38, likes laughter, outdoor activities, dancing, reading, family. Seeks nice, funny, professional male with similar interests for friendship, possible long term relationship. Note/photo. 5633 ✉

Rx For Romance—One caring, cerebral physician/inventor, handsome, nice guy with passion, warmth, 5'10", solid, 43, into nature, health, culture. Mix with one refined, kind woman under 37, empathic, sincere. Avoid if allergic to laughter, fun, travel. Phone/photo necessary. 5624✉☎

Artist To Web Developer—Attractive, single white female, 36, seeks active, interesting, athletic, intelligent, nice man. I love my work, outdoor activities, skiing, biking, sailing, tennis, food, wine and travel. I'm looking for someone who would rather do a sport or adventure than watch MTV, and who is active and involved in personal passions we can mutually enjoy. I'm fun, pragmatic and down-to-earth, and would like to develop a relationship that could lead to commitment and kids. Intrigue me with a creative first-date idea. 5583 ✉

Seeking Best Friend And Romance—39, successful entrepreneur, handsome, confident, dynamic, easygoing, with a great personality, sense of humor and many interests - seeks an attractive, slim, intelligent, fun-loving woman, 25-39, for friendship, romance, possible long-term relationship. Note/photo/phone. 5627 ✉☎

Luscious Blond Internet Entrepreneur—Beautiful smile, warm, sexy, smart, successful, bubbly, Ivy League, Jewish, with traditional values, 30s, seeks special Jewish guy, 35-50, to pamper and love. 5612✉

The Want Must Be Greater Than...—The need. New Yorker, 38, 6', kind, mature, fun-loving and Jewish. A business owner and East End boater, with limited time to date, seeking the right girl (27-37), who has made the exchange of love for lust, grace for foolishness and wisdom for youth. Is a meaningful relationship on your fall calendar? High intelligence and family values a plus. Note/photo.5591 ✉ ☎ E-mail: prodtmaker@aol.com.

Ensnare Me—Attractive, single Jewish man, 40, Anne Rice fan, cultured, literary, romantic and playful, seeks to abandon the pedestrian and explore the esoteric with a strong-willed woman, average to Rubenesque, who will literally captivate me with her charms. Can dance if forced to. Seeking friend, lover, captress - in any combination. 5617 ✉ ☎

New York's Premier Matchmaker

• NOW ALSO ON LONG ISLAND •

As featured in NY Times, Crain's NY Business, CNN, CBS, CNBC, ABC, FOX News, BBC, "London" Independent and Cosmopolitan

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for. The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350 NY

310-276-0072 BEVERLY HILLS

Life - Ready To Get One?—I am 34, pretty, petite, very funny and successful. If you're 30-38, educated, good-looking and financially successful, I would like to hear from you. Note/photo. 5561 ✉

White Female—Slim, attractive, intelligent. I would like to meet an attractive, intelligent, 65-70-year-young man, living in NYC, who enjoys dining and dancing out, along with the many simple pleasures this town has to offer. Recent photo, please. 5603 ✉

Lovely Lady—Seeks distinguished, 70ish, gray-haired, loving, kind city man. 5623 ✉

Open Heart, Inquiring Mind—Tall and energetic, family-oriented Jewish dentist, 43, with bantering wit and adventuresome spirit. Enjoys most sports, country jaunts, city strolls and the arts. Seeks a sharp, passionate and vivacious soul mate to share it all. Photo appreciated. 5578 ✉ ☎

Ready For Love, Marriage, 2-3 Kids—Very pretty woman seeking a special man, 30s-47, who's ready for the same, to share what really matters in life. Photo. 5584 ✉

Needle In Haystack—Good-looking Jewish guy, 35, 5'10", warm, funny, affectionate, intuitive - athlete, artist, MD, seeks warm Jewish woman with depth, 27-36, very smart, athletic, slim, outdoorsy, for lifetime adventure. Note/photo appreciated - will exchange. 5580 ✉

Slim, Very Pretty, Successful Blond—Very fit, divorced, 48. An easy laugh. Embraces adventure. Sensual and feminine, with an athlete's love of speed/challenge: climbed Kilimanjaro, trekked Himalayas, bikes, skis. Politically astute, classically elegant. Enjoys concerts, museums, weekends in Paris. Seeks attractive, successful, fit man, sophisticated, passionate, adventurous. Photo. 5562 ✉ ☎

New and Improved!

HEAR THE VOICE BEHIND THE AD

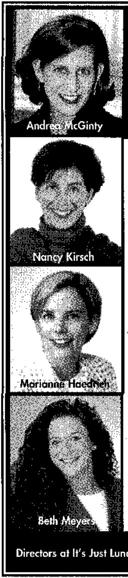
CALL 1-900-443-1500

$1.95 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 4 weeks beyond issue's cover date.

PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, 1211 6th Ave., New York, NY 10036. (212) 782-8050

Strictly Personals



Why You Should Call Us Instead Of Your Friends

After seven years and thousands of clients, we have more friends than your friends! All we do, all day long, is focus on meeting busy, professional, college-educated people and setting them up on quality dates. So, there's a good chance that we have the type of person that you'd like to meet.

So, come in and meet us. Tell us all about you. No pressure. No obligation. After an hour, we'll tell you if we can do a better job than your friends. (And you'll never have to tell your friends about us.)

IT'S just LUNCH!® life, love & dessert.®

Dating For Busy Professionals™

Midtown 750.8899
Wall Street 269.8899
Long Island 516.931.9339
New Jersey 201.363.9594

Directors at It's Just Lunch!

25 additional locations

Knock Knock—Tall striking gent, 37, in medias res defining the creative edge of music, film, and himself; desires to share bad jokes and world adventure with woman of the future - to be a companion in growth and life, break barriers, annoy people, win prizes. You're my idol if any of these describe conditions, aspects or traits you embrace or exhibit: body and mind agility/flexibility, challenge, giving, green, whole, passion, discovery, aesthetic, free, battle, action, creative, honor, flow, spirituality, secure, travel, gentleness, magic, wind, eternal, can, Loopy, Sneezy, Doc, Bashful, oops... If you are my idol, and like me you are prone to random acts of nonsense (hopefully with more taste than these), please deign to spare me the moment of crafting me a note, with your favorite writing substance and implement, attaching to it a graven image, letting me know you're out there before you get swept away again. ?!?!! 5549 ✉

Wanted: Partner For Parenthood—Sincere, attractive, fit, financially secure older gentleman seeks bright, healthy, sincere woman, 30-40, to have, keep and nurture a child with his assistance. Please include photo, age, relevant information. POB 3733, Grand Central, NY 10163

No Hype Wanted—Single white male, Catholic, 5'11", 170 lbs, late 40s, into sports and culture, seeks single white female. You're outwardly oriented, with a sense of humor and the sensitivity to place a high value on interpersonal development. Note and photo, please. 5601 ✉

Very Attractive—Tall, fit, professional, nice guy, 35, brown/blue, seeks attractive, classy woman. Photo preferred. 5551 ✉☎

Fabulous, Fun Marketing Exec—Very attractive 48-year-old female, 5'10". Reverse commuter. Loves Knicks, Philharmonic, politics, history, laughter. 5560 ✉

Cultured, Fun-Loving—Financially secure lady, 60, gourmet cook, seeks fit, youthful and aware male to share Manhattan pleasures and beaches surrounding my Caribbean villa. 5626✉☎

Norwegian/Canadian/New Yorker—5'6", slim, well-built, divorced, 40s, extremely lovely, quietly sexy, chic, with a sense of humor, style, playfulness, depth... seeks guy, 48-60, to get to know. 5550 ✉☎

Young-Looking 52—Norwegian woman looking to meet soul mate - not older than myself. Attracted to black men. 5587 ✉

Youth, Beauty, Style, But No Rewards?—You might want to become the companion of a handsome, intelligent and reliable multimillionaire whose purpose in life is to relax, travel to great cities and beautiful resorts, find top entertainment, etc. You may be of any nationality or background, but must speak English, be free to travel a lot, and have a pleasant, unpretentious personality. Your reward is the lifestyle of your dreams! Prefer note/photo. 5563 ✉☎

Slim, Sensual, Cerebral Brunette—Seeking a romantic, successful, single Jewish soul mate. I'm an enthusiastic, accomplished, 40ish, midtown woman, downtown sensibilities. Audrey Hepburn/Isabella Rossellini looks, Kate Hepburn spirit. You're an educated, accomplished, prosperous, passionate sophisticate who enjoys city/country life. If you're happy, healthy, secure, kind - we should meet! Note/phone/photo, please. 5572 ✉☎

Harvard With Soul—Slim, blue-eyed brunette seeks tall, dark and handsome with big heart and good values, age 25-35 (Hispanic, Italian, Catholic all pluses). Note/photo a must. 5568 ✉

For Rent With Option To Buy—Sincere, fun-loving male, 47, 5'9", good-looking, seeks intelligent, down-to-earth woman to share the finer things in life. Note/photo/phone. 5604 ✉

Can Play Shrink Or Fix Car—Successful author, 35, 6' and fit, Ivy grad. Friends say funny, generous, handsome. Ready for the long haul, kids and all. Seeks quick-thinking, funny, independent and sexy character to spin the story into the second act. Race/religion unimportant. *Photo/note - will exchange.* 5600 ✉☎

Shapely Viking Princess—Of Italian descent. I am a 5'7" blond, trim, highly educated, 27-year-old professional, seeking paesan or soulful Wasp for lasting relationship. Written response and photo preferred. 5532 ✉

Gay Male—Award-winning writer, 6'1", 63, 194, fit, good looks, seeks brilliant, successful mensch with zest, passion, loyalty, any age. Photo/note/phone. 5607 ✉☎

Radiant—40ish, Jewish, with 4-year-old, seeks man who enjoys life, family. 5595 ✉

True Romance/Companion—Handsome, sensitive Jewish male, Ivy MBA, financially secure, athletic, 6', 190, brown hair/eyes, looking for sexy best friend - pretty, curvy, 27-35, to share long soulful talks, adventurous days, warm winter nights, marriage and family. Note/photo, please. 5594 ✉☎

Pretty, Vibrant Westchester Widow—Sensual 60s, blond, blue-eyed, shapely, artistic, articulate, loving - enjoy golf, Puccini, Picasso, travel, laughter. Seek romantic, cultured, caring, youthful, fit senior of substance, with similar interests, family oriented. Note/photo. 5537 ✉

Widower—51, 6'1", 190, government service, *Democrat, Protestant/Unitarian.* I enjoy being an amateur jazz and classical musician, a movieholic...astronomy and celestial phenomena, books, museums, science and 20th-century art. 5638 ✉

I'll Cook For You - Comfort Foods—All served up by Irish-American beauty, 44, who loves nature and travel. 5588 ✉☎

Attractive Blond—44, seeks charming man with sense of humor. Note and photo a must. 5579 ✉

Successful, Good-Looking Doctor—38, white, Christian, regular guy seeks sincere, upbeat lady for the real thing. Photo/note/phone. 5574 ✉

Handsome—Successful computer consultant, 40, 6', 172, blue eyes, seeks the right woman. Dark eyes preferred. Photo/note/phone. 5590 ✉

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Manhattan MD—47, 5'10", 185. Interests are travel, the arts, restaurants. Seeks very attractive lady nonsmoker. Great legs a plus. Note/photo/phone. 5629 ✉

Successful, Single White Sailor—5'9", 140 lbs, 45, seeks stable, sensual, stunning siren, 28-38, for sailing adventures. 5525✉

Japanese Professional Lady—Attractive, sophisticated, petite, early 40s, seeks tall, sexy, well-mannered, cultured, white professional male under 39, with good sense of humor (because you will need it!). Interests include fine dining, travel, opera and conversation. European/dog lover a plus. Note/photo. 5542 ✉☎

Romantic Professional—Trim, handsome, mid 50s, seeks woman into theater, concerts, movies. Photo, please. 5608 ✉

Jewish Lawyer—34, seeks attractive Jewish woman under 35. 5564 ✉

"5 Towns" Doctor—I am a divorced physician, 53, and I live in Cedarhurst, LI. I enjoy skiing, tennis and culture. I am looking for a professional Jewish woman (preferably a doctor, teacher or social worker) with similar interests. She should be attractive, with feelings and intellect, and want a serious relationship which could lead to marriage. She should be able to relocate if necessary. Please send letter/recent photo. 5625 ✉

56, Tall, Good-Looking Man—Who enjoys fine dining as well as a romantic evening at home - easy to be with, sincere and caring. You must be attractive, slim, 45-50. Photo. 5599 ✉

Not Tall Or Rich!—Sane, sincere Jewish MD, 5'7", 150, seeks smart, slender, fit, pretty, unencumbered woman to age 43, as best friend, lover and future wife. Photo/phone. 5569 ✉☎

I Love Cool Weather—How about you? Beautiful woman of style, substance and size seeks gentlemensch, 35-45, who can keep me giggling. You must love the arts, travel, and lie about my cooking. 5589 ✉☎

This Stop, Wonderland—Open-hearted, beautiful, slim TV producer, tenured professor with interesting life, seeks a zestful, cultured, caring man, 55-67. Photo/note. 5582 ✉

New and Improved!

HEAR THE VOICE BEHIND THE AD

CALL 1-900-443-1500

$1.95 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 4 weeks beyond issue's cover date.

PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, 1211 6th Ave., New York, NY 10036. (212) 782-8050

Are You Ready?—38, Jewish female, pretty, professional, seeks Jewish guy, 35-45, who is. 5632 ☒ ☎

Very Attractive Asian Beauty—With nice smile and cheerful character, 39, 5'5", seeking a special gentleman to share life with. He has to be successful, healthy, educated, tall and handsome, 30-40 years old, knows who he is and what he wants, enjoys life and has a direction to make it better. Recent photo/note, please. 5555☒

Ready!—Attractive, fit, funny, affluent Jewish business professional, 52, 5'8", who enjoys fine arts, music, the great outdoors and romantic moments, seeks to share life's experiences with attractive, warm, slender, intelligent, refined Jewish woman with curious mind and sparkle, under age 40, desirous of starting a family. Life in town and country. Nonsmoker. Photo/note. 5618 ☒

Evolved Male—54, hike to yoga, seeks fit, lovely soul mate, 39-49. Photo. 5556 ☒☎

Flower-Sending—Anniversary-remembering, no-game-playing mensch, seeking best friend/lover for museums, travel, forever. CPU consultant, 40s, seeks slim, feminine nonsmoker, 30s. 5521 ☒☎

Attractive, Caring Female—32, well-built, seeks male - attractive, caring. Interests: travel, arts, restaurants. 5548 ☒ ☎

Me Tarzan, You Jane—Actually, I'm 33, successful, 5'10", sandy hair, and I seek a fit female, 25-32, who's also looking for a steady relationship. Now, for the Congo weather report... 5544 ☒ ☎

Real Jersey Tomato—With EZPass to Big Apple, loves Yankees, Broadway, Lincoln Center, at home in country and city. Seeks big, strong, smart, sweet Jewish man, 60-65, who loves laughter and humor, since we're going to need it. Photo, phone and note, please. 5602 ☒

Pretty, Warm, Successful—Woman... Tall, slim, green eyes. Loves working out, dining out, enjoying NY life. Seeking bright, financially secure man, 48-58, over 6', for companionship, possibly more. Good sense of humor a must. Note/photo. 5528 ☒

Multifaceted—Manhattan widow, youthful, trim, pretty, who misses the camaraderie and comfort of a steady male presence to share the joys and trivialities of life, is seeking gentleman, 63 plus, with right chemistry. 5610 ☒ ☎

Charming, Beautiful Brunette—Widowed attorney, artistically and intellectually inclined, 40, 5'5", slim, seeks male professional counterpart for romance, fun, humorous interludes and running around Hamptons and NY. Note and photo. 5570 ☒

No Games—Sincere, down-to-earth, fun, loving, professional Jewish male with traditional values, seeks female, 36-42, to be my loving wife. Photo. 5605☒

Warm And Sincere—Jewish female - attractive, slim, intelligent 37-year-old professional. Enjoys running, biking, hiking and theater. Seeks active, fit, funny, easygoing, down-to-earth, professional Jewish male, 30s-40s. Note/photo. 5581 ☒

Irish Beauty—Elizabeth Hurley/Audrey Hepburn looks, with dark hair, blue eyes, slim, 5'6". Likes tennis, golf and horse riding. Wall Streeter, 36, divorced, Catholic, capable woman of taste and style - seeks highly accomplished man with great heart, to share love, life, laughter, marriage and children. Photo/note. 5577☒

You:—Positive, attractive, fit, secure, spontaneous, nurturing, 30s. Me: eclectic, diverse, intelligent, accomplished, humble, 40s. Us: passionate, funny, hopeful, spiritual, open. Note/pix. 5621 ☒

Pretty, Slim—38, divorcee, seeks caring, attractive, accomplished male, confident enough to take on a beautiful, intelligent woman. Note/photo/phone. 5543 ☒

Romantic Rogue—Single, Jewish, mature, manly, virile good looks, successful exec, 5'10", seeking a torrid but real romance with a feminine female who is lovely, trim, truly passionate, witty, under 50. Brooklyn resident; note/photo. 5533 ☒

Hello!—Nice guy banker, (203), 45, enjoys movies, music, NY Times and NYC. Are you an Asian lady who enjoys the same? Note, please. 5554 ☒

Successful, Handsome Male—Athletic, kindhearted, affectionate, 5'9", brown hair, blue eyes, 38, seeks an honest, sincere, special lady, 25-36, who's beautiful both inside and out and is interested in building a relationship and a family. Note/photo/phone. 5609 ☒ ☎

Jewish Male DDS—49, seeks Jewish female MD/DDS, 35-40, petite, brunette, to form HMO. 5545 ☒

Jewish Millionaire—60, wants to meet a cheerleader type, 40-50, for meaningful relationship. Please send photo. 5527 ☒

Beauty And Brains—Warm heart, wise soul, adventurous spirit, with passion for life, fit, active, pretty, bright professional - eager to connect with fun-loving, good man who is ready to love fully, 50-plus. Prefers Jewish nonsmoker. 5524 ☒ ☎

Very Selective? Demand The Best?—Gorgeous, thin, accomplished, affluent, witty, cultured, loving, playful, sexy, young 48 - seeks warm, world-traveled, fun-loving man, 48-65, to be my honey. 5628☒

Be My Sweetie—Single male, 42, attractive, fit, thoughtful, down-to-earth, affectionate, Jewish, computer professional, 5'9", 160, seeks an interesting, sincere single female, nonsmoker, 25-35, pleasing to the eye and ear, for long-term relationship. Any race/religion. Note/photo. 5598 ☒ ☎

Jewish Female—Late 30s, traveler, life adventurer, very attractive, fun-loving and funny - enjoys outdoor sports, basketball, photography and music. Seeks special male counterpart who is not afraid of friendship and commitment. 5619 ☒

I Want A Partner, Not Just A Date—Slim, fit, 48, divorced Manhattanite with exceptional looks, brains, sense of humor, financially and emotionally secure, seeks nonsmoking male who likes to dance, to charm, romance, grow with, talk to, celebrate with, encourage and be encouraged by. 5585 ☒ ☎

Marriage-Minded—Pretty, warm, accomplished woman, 49, seeks tall, fun sweetheart for life. Photo. 5558 ☒

Need A Boost?—From your rich, handsome, romantic, supportive, trim, mature, 5'10", divorced, white "leading man"? This upscale, worldly CEO seeks one lucky, young, gorgeous, passionate, aspiring student/actress/model-type girlfriend to share his 3 homes, love, travel, and trappings. Exotic/foreign welcome. Photo/note essential. 5631 ☒ ☎

Very Pretty, Slim—Intelligent Jewish professional, 37, athletic, fun, seeks professional male, 37-47, to share life's pleasures. Note/photo or phone. 5593 ☒ ☎

RELIABLE

Since 1982,
New York's smart single
professionals have found
that *special someone* in
New York Magazine
Strictly Personals.

212-779-7500

"Heart Full Of Love" Man—Seeking beautiful young lady, inside and out, for serious commitment and marriage. Kindest-hearted man, wonderful values, no vices, terrifically successful investment banker, 6'3" - eyes so blue you will drown in them, brown hair/specks of grey. Interests: opera, classical music, dancing, fine dining, reading, writing, countryside, ocean, traveling, children, family...and you, if you know what loving someone really means. Photo a must. 5526 ☒ ☎

Actress, Former Teacher—Good-looking, 5'5", 124 lbs, kindhearted and humorous, seeks man, 50s-60s, physically fit and financially fine, for fun and romance. 5559 ☒ ☎

Gay White Female—34, passionate and pretty, educated and successful, seeks classy and brilliant femme for caring and sharing. 5573 ☒ ☎

Divorced, Nonreligious—Jewish-flavored math professor, 69, 5'9", NYC, two children, Ivy League, bookish. Seeks woman, 59-71, to share life of the mind. 5546 ☒

Rare Find!—Attractive, successful woman, active CEO, 70, healthy and financially secure, living in Manhattan/East Hampton, would like to meet a man with the same or similar attributes, to share pleasant and wonderful moments. Love of travel a plus. 5606 ☒

Handsome, Very Successful—Entrepreneur/Renaissance man, athletic, sincere, humorous...seeks smart, accomplished, sensuous, fit woman, beautiful (inside/out), warm, upbeat, down-to-earth, perhaps well-analyzed, up to 5'6", 32-46 or so, for best friend/lover. Note/recent full-length photo/phone. 5597 ☒☎

Woodstock, NY—Single white female, artist, gallery director, pretty, witty... Looking for serious relationship with professional, 40-50, attractive man. Let's commute. 5547☒

Beautiful Inside And Out—Single Jewish female, slender, youthful, caring, seeks single Jewish professional male, 57-67, with rare blend of intellect, humor and passion. LI. Note/photo. 5596 ☒

Mission Impossible—The mission: find rare man - integrity plus warmth. Vital stats: 55-64, cultured. Assigned to: redheaded, emerald-eyed agent. 5534 ☒

Handsome MD—28, brown/hazel, 5'9", seeks a beautiful and intelligent woman, 23-30. Photo/note. 5553 ☒

Very Pretty Lady—Tall (5'7"), slender, athletic, college-educated, affluent, Christian, nonsmoker - loves sports, movies, opera, fine dining. Seeks gentleman, 55 plus, who is considerate and good-natured, and would mesh with the above. Note/phone, please. 5552 ☒

Wanted: Future Mother—Scientist, accomplished musician, painter, writer, highly successful in business, seeking an intelligent, warm and cultured woman with whom to have a child that she would raise with my assistance. Please write me what you think I should know about you. POB 597, Ansonia Station, NY 10023. This same ad appeared in the 9/28 issue with the wrong box number. If you answered it, your letter didn't reach me. Please accept my apologies and write again.

Sophisticated—White, divorced, 60, lawyer - attends opera, ballet, travels... Seeks 45-60 lady with similar interests, who's feminine, shapely, wears cashmere sweaters, laughs, has time for romance. 5586 ☒

"Fall" In Love...—With a bright, accomplished, very attractive lady: full-figured, voluptuous, in-shape, with a great sense of humor and a wonderful heart. Seeking a very special Jewish man, mid 30s-40s, with like qualities, who is well-educated, a successful professional, cultured, and possesses the maturity and desire to build a loving relationship leading to marriage and family. Please be more interested in the inner packaging than the outer wrapping - although both are quite lovely in this case. Please be childless, unencumbered and a nonsmoker. Note/photo, please. 5571 ☒

Blond, Pretty And Curvaceous—Woman, 5'4", 30s, looking for special man to share an active, upscale lifestyle with great passion and romance. I enjoy tennis, golf, biking, NYC culture and travel. We are both fun-loving, optimistic, well-educated and successful. If you are a Christian, nonsmoking man, 35-45, marriage/family-minded, with a zest for life, I'd love to meet you. Note/photo. 5536 ☒ ☎

Marry The Boss—Jolly male business owner, 65, seeks mature female nonsmoker to be helper, partner, wife. 5592 ☒

MARY ANN MADDEN #924

NEW YORK MAGAZINE COMPETITION

Edmund's car wouldn't lecture him when he forgot to buckle up. The instant teller's cryptic note implied his PIN did not exist. The motion detector above the supermarket door *refused to notice him.*

Troubled by these developments, Edmund sat in his empty apartment and thumbed reluctantly to the obituary column.

"I'll be damned," he said. *—Paul Tucker.*

Above, a 55-word story*. Competitors are invited to write an entire story in exactly 55 words (exclusive of title, which is optional) paring character and plot to essentials.

***(With acknowledgments to Steve Moss, editor of *The World's Shortest Stories,* from Running Press, available in stores and highly recommended.)**

Results of Competition 921, in which you were asked to devise a hideous idea for the "Above" instructions of a *New York* Magazine competition.

Report: Why do we like and wish to marry most of these? We're troubled is why. And you? You we love. But you're troubled, too. Hint: Please, please avoid the unyieldingly topical. We do not wish to rewrite *any* presidential apology. Nor to hear spooky recipes. We also eschew avid examinations of body parts and bodily functions. For we are dainty as well as cruel. Hoping you the same.

First Prizes of two-year subscriptions to *New York* to:

Above, 1. what you said and 2. what you thought you said and 3. what you said you thought you said. Competitors are invited to supply one example of same.
Adam Doyle, Blacksburg, Va.

Above, the curtain raiser from *Hey, Hey, We're the Monkeys,* a musical adaptation of *The Origin of Species.* Competitors are invited to supply one song title from same.
Kim Brigham, Lincoln, Mass.

Above, QEDeity. Competitors are invited to supply an original proof of the existence of God.
Bill Harriman, Niantic, Conn.

Runner-up Prizes of one-year subscriptions to *New York* to:

Above, billable hours. Competitors are invited to devise a suitable entry in the day planner of a well-known attorney.
Susan Harriman, San Francisco, Calif.

Above, a cow as drawn by Winona Ryder. Competitors are invited to design one bovine in the manner of any well-known person, alive or dead, real or fictional.
John Blumenthal, Rye, N.Y.

Above, the Apocalypse from the Book of Revelations. Competitors are invited to craft the lyrics of a tune to be performed as a multimedia event by ABBA.
Dennis McCann, N.Y.C.

And Honorable Mention to:

Above, sem-antics. Competitors are invited to invent a fanciful definition for the word *pessary.*
John Falxa, N.Y.C.

Above, boo-who? Competitors are invited to create a knock-knock joke for the word *boo.*
Joel Sitrin, Alexandria, Va.

Above, three degress of Edward Everett Horton. Competitors are invited to link Edward Everett Horton to two other three-name stars in three steps. (For instance, Mary Tyler Moore starred opposite Dick Van Dyke who apperared in *Cold Turkey.* Lon Chaney Jr. starred in *The Hunchback of Notre Dame* with Patsy Ruth Miller, who appeared in *Lonely Wives* with Edward Everett Horton.)
L. Colby, Metuchen, N.J.

Above, a cryogenic solution. Competitors are invited to devise a way of stashing the children so that Mom and Dad can have a second honeymoon.
Marcia De Fren, Rockville Centre, N.Y.

Above, five words for an Internet Search Engine. Competitors are invited to provide keywords that will prompt Yahoo, AltaVista, WebCrawler, or what-have-you to select at least one Website of absolutely no interest.
Bob Dean, Raleigh, N.C.

Above, an entry to a past Competition, callously rejected by Madden (who wouldn't recognize a brilliant pun if it stood up and whacked her). Competitors are invited to submit up to six previously rejected entries of their own.
Leslie C. McAneny, Princeton, N.J.

Above, splashy yet politically boorish advertisements. Competitors are invited to "hit" the broadside of an N.Y.C. bus with creative expression.
Fran Manne, Mahwah, N.J.

Above, emetic neology. Competititors are invited to invent an original term to describe the act of, ahem, spitting up.
David Rozenson, Newton, Mass.

Above, we gotta goat now! Competitors are invited to submit their version of the lyrics to "Louie, Louie."
Jeff Brawer, Brookline, Mass.

Above, final curtains. Competitors are invited to describe briefly the ironically apt circumstances leading to the demise of a famous person.
A. Shulman, Sarasota, Fla.
similarly: Teresa Heines, Niskayuna, N.Y.

Above, aliases. Competitors are invited to provide multiple first names to circumvent the one-entry-only rule. Dog and cat names acceptable.
Linda Kiesel Zabludovsky, Springfield, N.J.

Above, Omar Cayenne. Competitors are invited to translate freely a familiar line from the Rubaiyat into Cajun patois.
Linda Giordano, Florence, Ala.

Above, a quote from Mike Barnicle. Competitors are invited to submit a list of possible sources. (No more than 25.)
F. J. Dupignac Jr., Toms River, N.J.

Above, Who's Who in the Caste. Competitors are invited to invent brief biographical notes for a player in *Oh! Calcutta!*
Sarah Gay, Atlanta, Ga.

Above, palindromania. Competitors are invited to devise a sentence reading the same backward or forward containing the name Nicolae Çeaucescu, Ilie Nastase, or Nadia Comaneci.
Inger Pettygrove, Charlottesville, Va.

Above, a picture of the driver in front of you using a car phone. Competitors are invited to devise a range of punitive measures for this offense.
John Foshee, Austin, Tex.

Above, passages from the Koran, Bible, Torah, Bhagavad-Gita, and Prajnaparamita. Competitors are invited to rewrite one in the style of Dr. Seuss.
Stephen Dudzik, Silver Spring, Md.

Above, Stuporghost. Competitors are invited to invent and define one word containing the contiguous letters QXJZ.
Lucy Oblonsky, Newark, Del.

Above, a once-chivalrous act that would raise eyebrows today. Competitors are invited to present a similar example of etiquette from another time or place that has passed its expiration date.
J. Bickart, N.Y.C.

OMPETITION

Above, a French joke in the style of Jean-Paul Sartre. Competitors are invited to retell this joke in the style of one other person mentioned in Philosophy 101.

Marilyn Crystal, Scarsdale, N.Y.

Above, Dr. Jekyll's personal ad seeking SWF. Competitors are invited to compose an ad by a well-known person of unsavory character.

Selma Ellis, Glenview, Ill.

Above, plane speaking. Competitors are invited to provide an example of inconsequential dialogue between airline passengers.

Jack Westmoreland, Sterling, Va.

Above, conversation peace. Competitors are invited to devise a poignant or humorous example of a momentary lull in colloquy.

Louise Jackson, Somerset, Mass.

Above, Russian roulette. Competitors are invited to invent a similar endgame.

Ellen Burr, Truro, Mass.

Above, tanka schön. Competitors are invited to compose a haiku ending in a mangled version of a familiar German proverb.

Brian Bracey, Carrboro, N.C.

Above, Beanie Baby siblings. Competitors are invited to suggest one new member of the Beanie Baby extended family.

Anthony Gray, Closter, N.J.

Above, a basic incantation for succubi and incubi. Competitors, please divine an Isis chant for Y2K.

Janet Towbin, Pittsburgh, Pa.

Above, *esprit d'escalier.* Competitors are invited to supply a brickbat and a belated comeback evocative of eighteenth-century Parisian society.

Chris Doyle, Burke, Va.

Above, a list of politically correct phrases. Competitors are invited to give two politically incorrect counterparts for each.

Gaile Russ, Oakland, Calif.

Above, the Horse Whisperer at work. Competitors are invited to come up with at least ten thoughts that might be going through a horse's mind at such an embarrassing moment.

William L. Bennett, Muskegon, Mich.

Above, a kumquatrain. Competitors are invited to compose four lines, any rhyme scheme, consisting entirely of words for fruits.

Elisa Falciglia, Reston, Va.

Above, winners of Competition 1,000. Competitors are invited to submit a similar list, to include Joel Crystal, Pericles Crystal, Larry Laiken, Carleton Carpenter, and the bloated cadaver of poor Mrs. Hays.

Peggy Wellkie, Middletown, Pa.
sp. ment.: Orah Presby, Teaneck, N.J.

Rules: Postcards, please, typed if possible. **ONE ENTRY ONLY** to Competition Number 924, *New York* Magazine, 444 Madison Ave., New York, NY 10022-6999. E-mail to 104700.2563@compuserve.com, **WITH STREET ADDRESS.** Entries must be received by October 23. Editor's decisions are final, and all entries become property of *New York.* Results and winners' names will appear in the November 23 issue.

Simon *continued from page 75*

elder son, Willy, about to start college, and 11-year-old Ian love their mother, round-the-clock policing exhausts them. Willy seeks respite in going out on the slightest pretext, while Ian turns religious fanatic, rushing to any and every church.

The well-off family has a surrogate mother in Petunia, a faithful (with only one minor lapse) retainer, dependably and humorously levelheaded. In a thick southern accent, she delivers savory regionalisms such as "He's as queer as Job's rooster," though not often enough to mitigate the rest of the dialogue.

Pamela Berlin, who directed persuasively, can be faulted only for not having made the author trim some of his repetitiousness. With the exception of Richard Poe, horribly actorish as Wilbur, the cast struggles gamely enough. Pamela Payton-Wright is a generally believable Althea, and Cynthia Darlow's maid is almost too flavorous. Little Jase Blankfort, though not at all southern, is a winning Ian, but the stunner is the Willy of Zack Shaffer, as auspicious a debut as I can readily recall. To a theater not exactly overflowing with young actors of star potential, Shaffer—with his finely nuanced rendition of a part encompassing all extremes—promises a stellar addition.

THERE IS SOMETHING FETCHING ABOUT A young playwright—Evan Smith of Savannah, Georgia—so immersed in Victorian England through his burrowing into Dickens, Trollope, et al. as to come up with a highly accomplished pastiche. But pastiche **The Uneasy Chair** is, a genre hard to sustain over a full evening.

We have here Miss Amelia Pickles, a fussy landlady who reluctantly rents lodgings to Captain Josiah Wickett, retired (their names incorporate the two halves of Pickwick), and what starts as mutual mistrust develops into guarded esteem. But she has a niece and he a nephew who conduct an abortive affair, which also begets a misunderstanding that induces Amelia's breach-of-promise suit against Josiah. He, rather than pay damages, embarks on a reciprocally damaging marriage with the plaintiff. Over a quarter-century they proceed to torment each other, voicing their private thoughts out loud at the audience, another palling device, as is an actor playing numerous minor roles.

There are staunch performances from Dana Ivey, Roger Rees, and Haviland Morris, and somewhat lesser ones from Paul Fitzgerald and Michael Arkin (not all Arkins are kin). There are good production values, and Richard Cottrell's staging, though often deliciously droll, is, like the rest, excessive. ■

John Simon's 1997–98 reviews are available at **newyorkmag.com.**

NEW YORK

READER SERVICES

MOVING?

Please give us four to six weeks' notice of a change of address. Please check the appropriate box.
Even if you have notified the post office about your change of address, please fill out and mail this form to us to ensure accurate delivery of your magazine.

NEW SUBSCRIPTION OR RENEWAL?

Fifty issues of *New York*, only $42.00.
Please check the appropriate box.

UNLISTING SERVICE?

***New York* Magazine makes available to other quality publications and carefully screened companies the names of its subscribers. If, however, you do not wish to have your name made available, please check the appropriate box.**

☐ New subscription.
☐ Renewal.
☐ Payment enclosed.
☐ Bill me later.

☐ Change of address: Please note new address.
☐ Please do not make my name and address available to other publications or companies.

NAME
ADDRESS APT. NO.
CITY STATE ZIP

Attach mailing label here and send to:
NEW YORK MAGAZINE
P.O. BOX 54661
BOULDER, COLORADO 80322-4661

Solutions to last week's puzzles

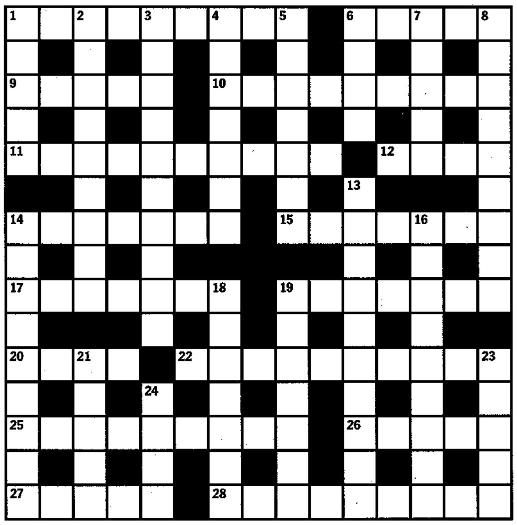
■	W	I	N	D	O	W	■	W	A	R	R	E	N	■
■	A	■	A	■	S	■	S	■	P	■	E	■	I	■
P	R	O	D	■	T	A	K	E	I	T	B	A	C	K
■	F	■	I	■	R	■	A	■	E	■	E	■	O	■
M	A	L	A	W	I	■	T	I	C	K	L	I	S	H
■	R	■	■	■	C	■	E	■	E	■	L	■	I	■
X	E	N	O	P	H	O	B	E	■	V	I	S	A	■
■	■	■	R	■	■	■	■	O	■	■	O	■	■	■
■	P	O	D	S	■	C	A	R	P	E	N	T	E	R
■	R	■	E	■	D	■	R	■	A	■	■	■	N	■
R	E	A	R	W	A	R	D	■	R	A	V	A	G	E
■	C	■	A	■	M	■	I	■	A	■	A	■	I	■
R	E	P	R	E	S	E	N	T	S	■	L	I	N	E
■	D	■	M	■	O	■	G	■	O	■	E	■	E	■
■	E	A	S	I	N	G	■	P	L	A	T	E	S	■

S	P	I	F	F	Y	■	■	S	L	I	V	E	R	■	■	S	K	I	P	S
R	E	M	O	R	A	■	C	H	O	R	A	L	E	S	■	N	E	G	R	I
S	P	I	R	I	T	■	V	O	C	A	L	I	S	T	C	O	N	N	I	E
■	■	T	D	S	■	R	I	T	A	■	■	■	E	E	L	■	■	I	O	N
C	R	A	C	K	L	E	■	A	L	B	E	R	T	S	I	N	A	T	R	A
A	U	T	O	■	I	M	E	T	■	A	L	E	■	■	M	O	D	E	S	■
W	E	E	P	■	T	U	V	■	■	R	I	A	L	■	A	P	O	■	■	■
■	■	■	P	R	E	S	I	D	E	N	T	M	I	T	T	E	R	A	N	D
■	■	B	O	E	R	■	N	O	N	■	E	S	T	E	E	■	E	M	I	R
C	A	L	L	A	S	■	C	O	I	L	■	■	■	E	S	E	■	U	L	E
U	B	O	A	T	■	F	E	R	D	I	N	A	N	D	■	D	A	L	E	S
P	A	W	■	A	A	A	■	■	■	Z	A	S	U	■	A	S	S	E	S	S
I	C	E	D	■	F	R	A	I	L	■	I	T	T	■	R	E	S	T	■	■
D	I	R	E	C	T	O	R	Z	E	F	F	I	R	E	L	L	I	■	■	■
■	■	■	S	H	E	■	A	M	O	R	■	■	I	V	E	■	S	A	A	B
■	T	O	T	E	R	■	■	I	N	A	■	J	A	I	N	■	I	N	C	A
G	E	N	E	R	A	L	F	R	A	N	C	O	■	T	E	A	S	E	T	S
E	T	S	■	■	L	I	E	■	■	■	A	U	R	A	■	T	A	M	■	■
T	H	E	T	A	L	K	I	N	G	M	U	L	E	■	O	R	I	O	L	E
T	E	T	O	N	■	E	N	T	A	I	L	E	D	■	D	E	N	N	I	S
O	R	S	O	N	■	■	T	H	I	N	K	S	■	■	D	E	T	E	S	T

The 'Guardian' Crossword

ACROSS

1 Painter set against firm. (9)
6 Always after small cut. (5)
9 Referring to a young woman as a queen. (5)
10 Return of copies considered, but not all together. (9)
11 Endeavour to introduce force. (10)
12 A bird in danger—nearly extinct. (4)
14 Forms a secret organisation. (7)
15 Far from cool. (7)
17 No way to hold court in a metropolitan area. (7)
19 Butlers unfortunately talk big. (7)
20 The fool may be seen about a good deal. (4)
22 Cope with direction and angle. (10)
25 Decoration of golf club—quite unpleasant. (4,5)
26 Put into a container and ruin possibly a quarter. (5)
27 An article about a note's number. (5)
28 Sang "Alone" off key in a Texan place. (3,6)



DOWN

1 Few put inside mind—that's cutting. (5)
2 Personal covering for retirement. (9)
3 The afflicted tire a lot. No allowance is made. (10)
4 Restaurants the brethren ring first. (7)
5 Once sat for a picture in the nude. (7)
6 Cupid may be sent up with some irritation. (4)
7 Choosy individual making his mark. (5)
8 Rubicund character of great importance. (3-6)
13 Taking on a certain braggadocio. (10)
14 A man forced into private service. (9)
16 Assign property. (9)
18 Put out—used badly, though obliging. (7)
19 The peak is over, which is a blessing. (7)
21 Smell nothing disagreeable. (5)
23 Got an assembly to dance. (5)
24 Pain in the stomach, entirely due to stress. (4)

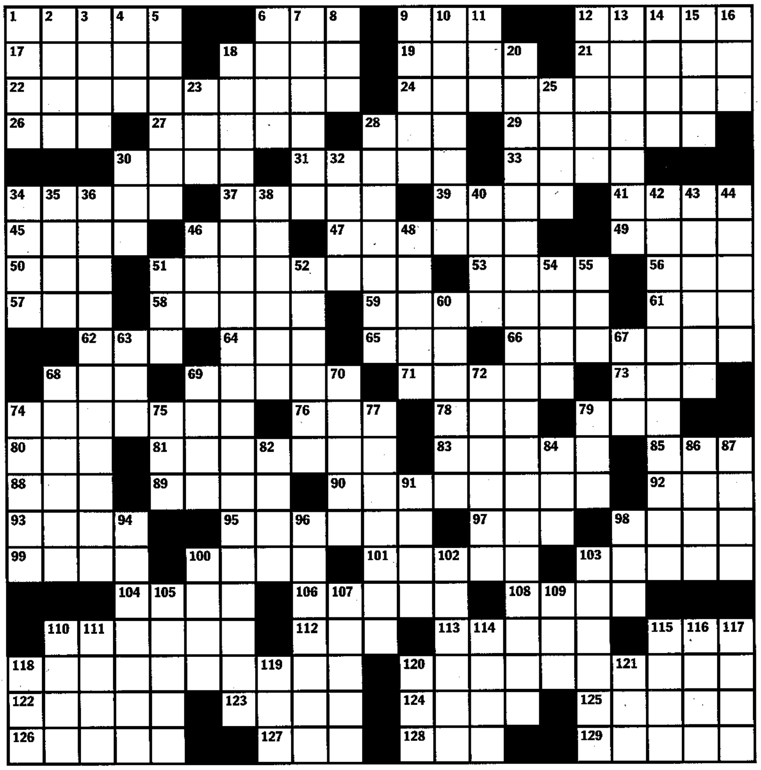
'—— But Sometimes . . .': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Learn to fit in
6 Word to Birdie
9 Escort's offering
12 "First —— see tonight"
17 Richard III's need
18 Furnace fodder
19 Having a color
21 Bower
22 —— but sometimes spends his money
24 —— but sometimes knew the answer
26 Colleague of Chou
27 Marisa of "My Cousin Vinny"
28 Temporary craze
29 Thread's go-with
30 "Star Wars" knight
31 —— Gras
33 Altar alcove
34 Rank of a TV dad
37 Venezuelan plain
39 Sea eagles
41 A ways away
45 Do as told
46 "Aladdin" prince
47 Caught in a trap
49 Egg on
50 Mal de ——
51 —— but sometimes gives
53 Femme friend
56 Santa's helper
57 Had a bite
58 Stationer's stock
59 Be magnetic
61 One of the Tweedles
62 Elaine ——, but sometimes definitely will
64 Before a P
65 M-G-M's lion
66 Indy 500 vehicle
68 CBS logo
69 Pyromaniac's crime
71 Interrupt a dancing pair
73 Computer storage abbr.
74 Car-top device, at Mount Snow
76 By way of
78 "Silent" Pres.
79 Capote's nickname
80 L.B.J. beagle, partner of Him
81 Make believe
83 Clover type
85 Mystery-story pioneer
88 Winning line at tic-tac-toe
89 Duration of office
90 —— but sometimes rings the bell
92 Hat: slang
93 Solstice month
95 Fruit for a split
97 Brainpower: abbrs.
98 Patch up
99 "—— small world"
100 No longer here
101 Au revoir
103 Dangerous
104 "Pygmalion" playwright
106 Pertaining to bees
108 Under sail
110 Narrate again
112 Matter, at law
113 Certain terriers
115 Waikiki fare
118 —— but sometimes has no enthusiasm
120 —— but sometimes stood his ground
122 What the nose knows
123 Fair-to-middling
124 Windward's opposite
125 Kingly
126 "No man is an island" poet
127 Baseball great
128 Energy
129 Bitsy

DOWN

1 Throat-clearing sound
2 First Mrs. Copperfield
3 Florence's river
4 Last Greek consonant
5 Seem about to fall
6 Treat for Rover
7 Washington city
8 Overhead RR's
9 In the lead
10 Healthier-complexioned
11 Oldest Alcott girl
12 Elder statesmen
13 Creator of "Doonesbury"
14 Victim of fratricide
15 Billy ——, but sometimes stayed seated
16 N.Y.C. subway line
18 —— but sometimes plays tennis
20 —— but sometimes they show courage
23 Physique, for short
25 GOP voters
28 View from the façade
30 Exultation
32 Bundren of Faulkner's "As I Lay Dying"
34 Big Apple museum acronym
35 Act as accomplice
36 —— but sometimes drip-dries
38 White-sale buys
40 Kind of admiral
42 —— but sometimes goes stag
43 Shining
44 Allude (to)
46 —— standstill
48 Mexican of old
51 KGB employee
52 Furrow
54 "—— See Clearly Now," 1972 song
55 And so forth: abbr.
60 Tropical bird
63 With Lingus, Irish airline
67 Miscalculate
68 Scrape by meagerly
69 Real-estate unit
70 Teenage Mutant —— Turtles
72 New film form of 1927
74 Japanese screen
75 Well-phrased
77 Shelley's elegy to Keats
79 Name for a cowpoke
82 Federal agt.
84 Business orgs.
86 Pig's greeting
87 Small whirlpool
91 If I —— Hammer"
94 Part of E.S.T.
96 Least distant
98 Woody's ex
100 Not quite a hurricane
102 Shoe-comfort insert
103 Vacation place
105 Author of "Steppenwolf"
107 1992 also-ran
109 Dry, as wine
110 Effect a makeover
111 British prep school
114 Retain
115 Senate go-fer
116 Algerian port
117 Without concentration
118 Pea enclosure
119 Icky stuff
120 Forty winks
121 Like Willie Winkie



Solutions to last week's puzzles appear on page 123.

MONDAY, OCTOBER 26th, 8pm

at Alice Tully Hall Lincoln Center, 65th Street and Broadway

The 1998 **Panasonic** Harmony Series presents

The New York Symphonic Ensemble

Mamoru Takahara, Music Director and Conductor

TINA WINTER
1998 Panasonic Harmony
Fund Scholar

HAYDN Concerto for Cello
and Orchestra
in D major, Op.101
Allegro moderato
Adagio
Rondo Allegro

SAMUEL MAGILL, ***Cello***

GOUNOD Jewel Song, 'O Dieu! que de bijou!' from *Faust*

MOZART Concerto Aria, 'Ch'io mi scordi di te' K. 505

TINA WINTER, ***Soprano***
KELLY KUO, ***Piano***

Harmony Scholar Award Presentation

Intermission

MOZART Concerto for Flute and Orchestra
No. 1 in G major, K. 313
Allegro maestoso
Adagio non troppo
Rondo-Tempo di Menuetto

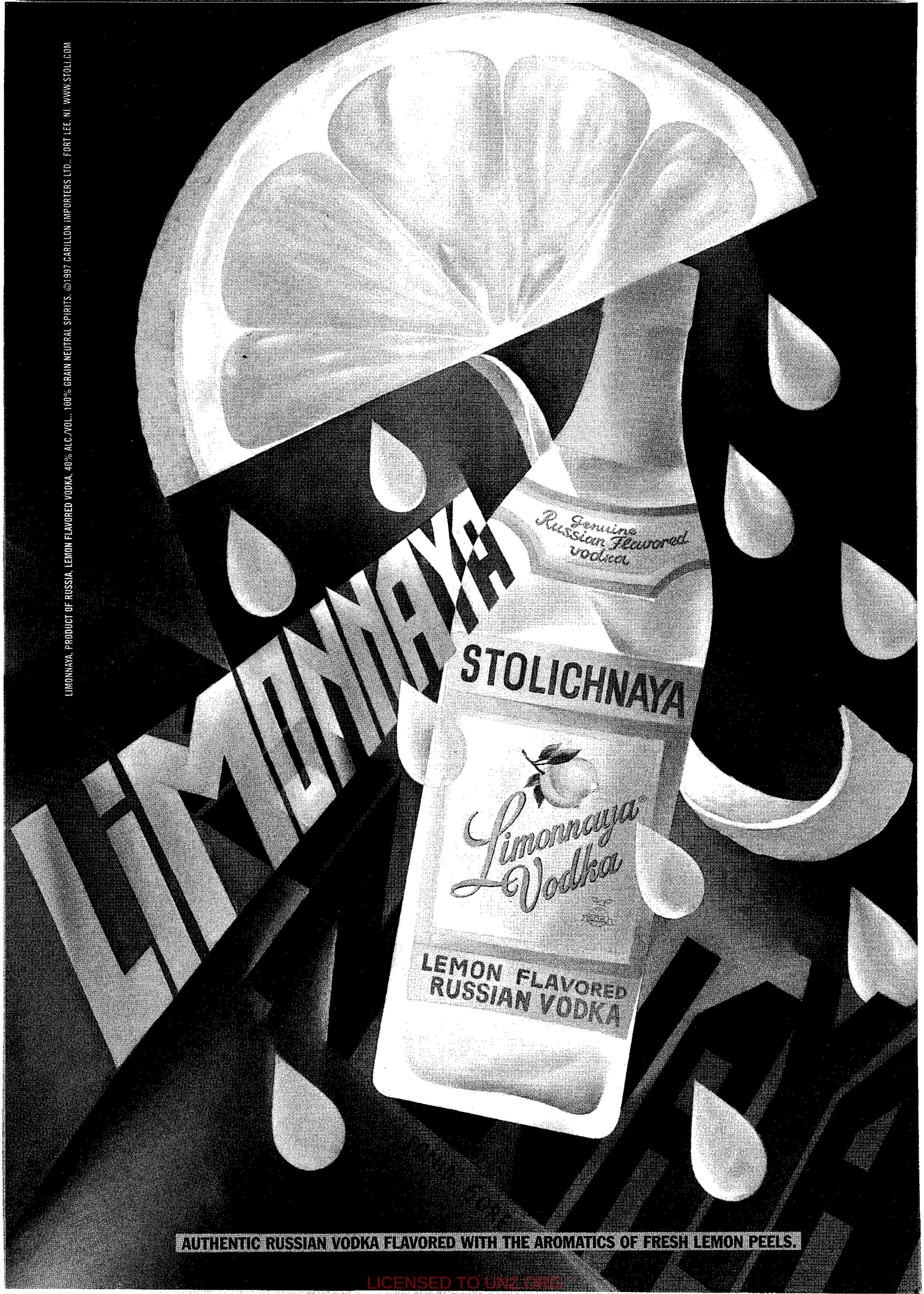
TANYA DUSEVIC WITEK, ***Flute***

HANDEL The Water Music-Suite for Orchestra
I. Allegro
II. Air
III. Bourree-Hornpipe
IV. Andante espressivo-Allegro diciso

Tickets are $25.00 at the door and in advance at the Alice Tully Hall box office. To charge-by-phone, call CENTERCHARGE at 212.721.6500. For ticket information call: 212.875.5050. Program subject to change.

Panasonic®

HARMONY SERIES


LIMONNAYA, PRODUCT OF RUSSIA, LEMON FLAVORED VODKA, 40% ALC./VOL., 100% GRAIN NEUTRAL SPIRITS. ©1997 CARILLON IMPORTERS LTD., FORT LEE, NJ. WWW.STOLI.COM
LIMONNAYA
Genuine Russian Flavored vodka
STOLICHNAYA
Limonnaya Vodka
LEMON FLAVORED RUSSIAN VODKA
AUTHENTIC RUSSIAN VODKA FLAVORED WITH THE AROMATICS OF FRESH LEMON PEELS.